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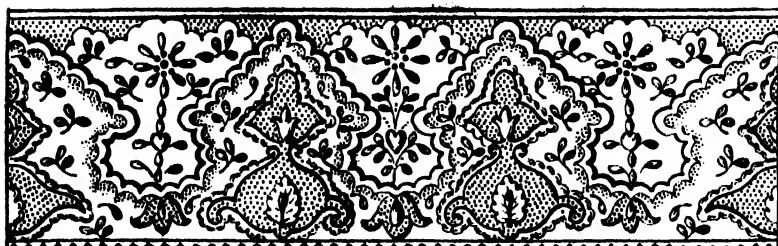












که باشد کار تو که صلح و کینه	سپاسی عشق را فسون و تیر
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چراغ محفل یابد روشن سی	و کر زان زلف بندی بر گمشاید
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رسوز عشق می آری می کرد	ز جام درد درد آتش می کرد

# PERSIAN MISCELLANIES:

AN ESSAY

TO FACILITATE THE READING

OF

*PERSIAN MANUSCRIPTS;*

WITH ENGRAVED SPECIMENS, PHILOLOGICAL OBSERVATIONS,  
AND NOTES CRITICAL AND HISTORICAL.

By WILLIAM JOUSELEY, Esq.

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TO  
THE RIGHT HONOURABLE  
FRANCIS RAWDON HASTINGS,  
EARL OF MOIRA,  
BARON RAWDON,

Es. Es. "

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MY LORD,

WHEN I requested permission to dedicate these pages to your Lordship, it was not merely with the hope that the name of a good and of a great man might save them from perishing with the trifles of the day: It has been the fate of many works, to bear in their Dedications, the high founding titles of great men, who, from the very nature of their subjects, were incapable of understanding them. But, my Lord, from your knowledge of the Eastern languages, and

and particularly of the Persian, this work is addressed to your Lordship with peculiar propriety; and, however inconsiderable, I trust it will be received, as a proof of the very sincere respect, with which I have the honour to be,

My Lord,

Your Lordship's obedient

and humble servant,

WILLIAM OUSELEY.

*London, Sept. 12, 1795.*

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# INTRODUCTION.

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THAT ambition of fame which teaches many to consider as unworthy of attention those minuter subjects from which little reputation for genius can be expected, I had long supposed to be the cause, why, among those who have contributed to the advancement of Oriental Literature, so little has been done on that introductory branch, of which the following Essay principally treats.

BUT of this neglect, I was induced to seek another cause, when the subject of the work which I had undertaken, acquired some importance, in my own opinion, from the consideration, that, without a previous knowledge of petty matters, it is almost impossible to attain a high  
a degree



degree of eminence in any science; that the theory of musical sounds cannot be perfectly comprehended by him who is unacquainted with the gammut, and that the greatest scholar must have undergone the drudgery of the alphabet.\*

AND encouraged by the example of so illustrious a critic as Quintilian, who thinks nothing unconnected with the art of Oratory, which is necessary to the formation of an eloquent speaker†, I began to regard as no inconsiderable branch of Eastern literature, the study of the Graphic art, as cultivated among the Persians; without a knowledge of which no man can be pronounced a perfect Orientalist.

AND having, by these considerations, given a degree of importance to the subject I was about to undertake, I

\* “ If what appears little, be universally despised, nothing greater can be attained; for all that is great was at first little, and rose to its present bulk by gradual accessions and accumulated labours,”—Johnson’s Rambler, No. 83.

† “ Sive contemnentes tanquam parva, quæ prius discimus studia,” &c.—“ Ego cum nihil existimem arti oratoris alienum, sine quo oratorem non posse fieri, fatendum est, nec ad ullius rei summam nisi precedentibus initiis pervenire, ad minora illa, sed quæ si negligas, non sit majoribus locus, demittere me non recusabo,” &c.—Quintil: Instit: orator: Proem. Lib. i.

naturally

naturally became desirous to know the cause why others had so long neglected it; from the evident utility of a work, which might tend to remove the obstacles opposed to the student on his very first setting out, (and which must be overcome before the object of his pursuit can be attained) it appeared strange that no person had undertaken the task, and I lamented that it was left for one so insufficiently qualified as myself to execute.

BUT on the commencement of the following work, I discovered the cause of this neglect, for the difficulty of arrangement, and the extreme dryness of the subject have proved such, as, more than once, have nearly forced me to abandon the design, and must have deterred from the prosecution of it, any person not possessing a considerable share of patience and perseverance.

WITH scarce any other qualification than these, I undertook the work, and have collected in the following pages, and endeavoured to arrange in some degree of order, the scattered observations I had made during the infancy of my acquaintance with the Persian language; when, in attempting to decipher Manuscripts, a consider-

able portion of time was necessarily consumed, which such a work as I now offer to the public, might, perhaps, have saved.

WHEN we reflect on the difficulties that frequently occur among ourselves, in reading the familiar letters of our friends: when we consider that many are puzzled in deciphering even what has been written by themselves, we cannot wonder that more serious obstacles are presented to the learner of a new language, and a strange character: a character, too, that, from its construction, and the facility with which combinations may be formed, allows the writer to indulge in infinite liberties. It is therefore vain to expect that a work of this nature can even approach perfection; no system of rules, however well arranged, being capable of governing the caprices of the Penman.

I AM, notwithstanding this, induced to hope, that the following Essay, such as it is, may prove of some service to the Persian scholar; for such an Assistant I have often wished, when struggling with the various difficulties that arise from the hurry, negligence, or fancy of transcribers: and to the Student, in a similar embarrassment, who can-

not

not have the advantages of oral instruction, this work is offered. Close application, however, with patience and perseverance, which, as I before mentioned, are indispensably necessary, will soon render my labours superfluous. But, above all, transcribing for two or three hours every day, from manuscripts correctly written, will prove of service to the learner; and this may be done, even at a time when he is nearly ignorant of the language, and the meaning of several words in the original. Such a practice, continued for a few weeks, will insensibly furnish the memory with phrases, which a Dictionary will at leisure explain: Nay, without the assistance of such a work, from analogy, and the frequent recurrence of any particular word in construction with others, the learner may frequently ascertain the sense of a passage, and acquire, in the mean time, the most useful habit of reflection. Information, obtained in this manner, by his own industry, will prove not only more grateful to the Student, but I can venture to affirm, infinitely more profitable than that which he indolently derives from the labours of another. At all events, the practice of frequent transcribing from correct originals, will infallibly

fallibly promote the object of this work, by rendering the written character easy and familiar.

AND that the Student must be perfectly acquainted with the written character, before he can expect either profit or pleasure from his Oriental pursuits, is obvious from the consideration, that the great mass of Asiatic Literature (and particularly Persian) yet remains in manuscript; to the labours of some learned German and Dutch linguists, we are principally indebted for many valuable works in Arabic that have issued from the press; but of Persian, until the institution of the Asiatic Society, (from which, much is to be expected) five or six compositions alone, of any merit, have appeared in print: in Holland, during the last century, and recently in England, if we except partial extracts, scattered through Dictionaries, Grammars, and works of a similar nature.

YET, that innumerable treasures will reward the pains of him, who shall explore the mine of Persian literature, I am well persuaded, more from the united testimonies of others, who have devoted themselves to the study of it, than from any superficial knowledge, which I have hitherto been

able to acquire of the Eastern languages ; but by those unacquainted with the literature of Asia, the praises which Orientalists bestow on the writers of that country, are ascribed, less to their intrinsic merits, than to the partial enthusiasm of a commentator, employed on a favorite subject : as those who possess no music in their souls, and are dead to all the powers of harmony, can read without emotion, and are unable to comprehend the most animated, or descriptive passages of a Rousseau, or a Burney.

ON the characters used by the ancient Persians, I have not, in this Essay, offered any observations, reserving that branch of Oriental Antiquities, for the subject of investigation in a future work\*. Neither have I enquired into the probable nature of those learned writings, which, as *Nizami* assures us, in his History of Alexander the Great, were translated, after the conquest of Persia, into the native language of the Victorious Prince. They have, it is to be feared, perished in the same tide of Time, which has

\* Alphabets of the *Pehlevi* and *Zend*, are given in that admirable work, “ *De Fatis Linguarum Orientalium Commentatio*,” Vienna, 1780, Folio.

effaced the ancient *painting*, celebrated by the Persian poet; whether the translations have escaped those conflagrations so fatal to Grecian literature, and still moulder in an obscure corner of the Byfantine, or of some Monastic Library, would be no unworthy object of curious inquiry. Although I have studied, in the following pages, to repress a natural tendency to the investigation of antiquities, and have reserved much for future discussion, yet I must here anticipate a remark, which many of my readers will probably make, that, “of the notes and observations scattered through this work, the greater number inclines to that favourite subject;” in excuse, I plead the very interesting nature of that country’s antiquities, whose language, and modern character, I have principally treated of; that country, to whose ancient monarchs, all the princes of the known world bowed the head\*, while they “reigned from India, even unto Ethiopia, over an hundred, and

\* “Thus saith Cyrus, king of Persia, The Lord GOD of Heaven, hath given me all the kingdoms of the Earth, &c.” Ezra Chap. I. v. 2.

“ seven and twenty provinces\* : fitting in Imperial state, on splendid thrones, adorned with all the

“ Wealth of Ormus and of Ind,  
 “ Or where the gorgeous East with richest hand,  
 “ Showers on her kings, Barbaric pearls and gold†.”

OF those Persian monarchs, the gilded palaces, situated in the various quarters of their wide extended dominions, realized, in magnificence and beauty, all that we can conceive of Asiatic splendor, or of edifices raised by magic power, dazzling the eyes of mortal gazers ; but of those palaces, the majestic ruins yet to be seen, while they remain a venerable record of the nation's former greatness, afford ample subject for melancholy reflexions, on the decay of empires,

\* Esther, Chap. I. verse 1.

† Milton's *Paradise Lost*, Book II. To this Eastern splendor, the poet Spenser also alludes, in his *Faery Queen*, Book III. Canto 4.

“ The Wealth of th' East, and pomp of Persian kings.”



and the revolutions effected by time : for now, to use the words of a Persian poet\* :

“ The spider holds the veil in the palace of Cæsar,  
 “ The owl stands centinel on the watch-tower of Afrasiab.”

AND to the mildness of a happy climate alone, we are probably indebted for the preservation of those sculptured figures, and mysterious inscriptions, that still decorate the walls of the royal apartments, where the victorious Alexander celebrated his triumph over the fallen Darius, and in which the lovely Thais, by the side of the Grecian hero, “ fat like a blooming Eastern bride,”—and, but too successfully, urged him to destroy, in one fatal hour of amorous intoxication, the metropolis of the Persian empire, and of the world, with one of the noblest

\* “ Pordch-daree mikend der kufar-i- keyfar ankiboot,  
 “ Boomy nubet mizend ber kumbed i-Afrasiab.”

See the original Persian, in Jones's Grammar, p. 104.

In these words, and they were happily applied, did the triumphant Turk, Mahomet II. exclaim, when, having given a final blow to the Roman Empire, in 1453, by the taking of Constantinople, (where the Greek Emperor fell) he contemplated the Royal Palace of his vanquished foe, which presented to his view a dreary scene of havoc and desolation.

productions of human labour and ingenuity—the magnificent palace of the Sons of Cyrus\*.

YET, however considerable may be its majestic remains, still to be seen above ground, it is most probable that, within the precincts of the ruined palace, treasures, much more precious in the antiquary's estimation, from long concealment, lie buried in the dust of more than twenty ages. To drag these into open day, from the dark recesses

\* The city of Persepolis, which covered the extensive plain of *Chehelminar*, must have soon yielded to the conflagration, and become an easy prey to the flames, the houses (which were probably but slight fabricks) being principally constructed of cedar and cypress wood: But the Palace, situated on a rising ground, about 400 paces from the city, was composed of such excellent materials, and constructed with such admirable skill, that a great part of it successfully opposed the progress of the fire, and has resisted the assaults of above 2000 years. In the beginning of the present century, *Monf. Le Bruyn*, published engravings of several hundred figures cut in relief, which yet remained upon the walls; leaving for future visitors to copy, such a prodigious number of sculptures, that, according to some travellers (*Herbert, Mandello, &c.*) it would require no common degree of industry in an able artist to make drawings of them all in the space of several months. When visited in 1627 by *Sir Thos. Herbert*, not only the images cut in marble remained in perfect preservation, but even the gilding on the walls, and on the drapery of some figures, retained its original lustre. Time, however, gradually sinks many valuable fragments deeper in the earth; and others, from the daily dilapidations of the peasants, may be found in the humble walls of the neighbouring cottages.

of oblivion, is a species of enjoyment for which the princes of the East, who possess the power of indulging it, feel not the inclination; and is, I fear, a degree of luxury far beyond the reach or privileges of a solitary European traveller!

AND that valuable and most curious subterranean fragments still exist at Persepolis, is an opinion which I have adopted, not merely from the probability that similar treasures lie hidden among all visible ruins of considerable antiquity, but from the positive testimonies, and strong conjectures of several ingenious travellers\*. Of the figures  
at

\* I have been assured by the Chevalier Clergeau de la Barre, that among the ruins of Babylon and Persepolis, most curious and valuable antiques are daily discovered, many of which are deposited in the cabinets of the European Consuls, resident in the vicinity of those places. This ingenious Frenchman, whom I had the pleasure of meeting in Holland, soon after his return from the East, (in the various countries of which he had travelled for twelve years) has hitherto been prevented by domestic misfortunes, and the civil calamities of his country, from offering to the public, his admirable collection of drawings, taken from the most venerable monuments of antiquity in India, Persia, Arabia, and the Levant. In the deserts of Arabia, he discovered and ascertained the situation of a fine and very ancient temple, not marked in any map, nor described by any traveller; but on  
removing

at the monument of Ruſtam, (in the vicinity of Perſepolis) ſuppoſed to repreſent that celebrated warrior and his favourite miſtreſs,\* the lower parts are concealed in heaps of ſtones and accumulated rubbiſh, which hide perhaps, at the ſame time, ſome ancient inſcriptions, or other intereſting ſculptures. And on that ſpot, not far from the royal palace, where, in the opinion of Sir Tho. Herbert, the famous temple of Diana ſtood, nothing ſtrikes the view but continued piles of earth, “ wherein, (to uſe the words “ of that well-informed writer) doubtleſs, are buried many “ rare pieces of art†.”

removing ſome earth which concealed part of a curious ſculpture, one of his guides happening to diſcover the body of a camel not long dead, the others became apprehenſive that the wandering Arabs were at hand, and immediately departed. Among the antiques found at Babylon and Perſepolis, the moſt curious, according to the Chevalier, were ſeveral volumes of parchment, covered with characters hitherto undeciphered, and an emerald of two inches long, containing the figure of Alexander, engraved with ſuch exquisite art as to be only diſcernible when placed in a particular point of view between the eye and the light.

\* See the 5th chapter of this work, p. 97, 114, &c. and the engraving of thoſe figures in Le Bruyn's Travels.

† Herbert's Travels, p. 155.

FROM the jealousy and suspicious ignorance of the vulgar in almost every country, strangers find considerable difficulty in examining with attention, any celebrated ruins; but the Persians, naturally of a romantic turn, vain of their nation's former splendor, and the striking memorials of it which yet remain, and delighting in those traditions which record the deeds of other days, oppose no obstacles to the curious traveller, in the investigation of their antiquities; and less rigid than the Mahometans of Arabia, they freely permit him to employ his pencil, so necessary a companion to the accomplished antiquary\*.

AND from the study of those noble ruins abovementioned, and of the sculptures which they still exhibit, and by a careful comparison of the statues in the royal Mausolea, situated in the impending hills, and other ancient monu-

\* Thus Mons. Le Bruyn, an ingenious painter, who visited Persepolis in 1705, was permitted not only to pass three months in uninterrupted leisure among its venerable remains, and to make drawings of every thing that appeared to him either curious or picturesque, but also to employ a stone cutter of Shirâz, (a city 30 miles distant) to separate from the mass of marble some ancient figures in relief, which he afterwards brought to Europe.

ments, with the oral and written traditions of the country concerning them, much may yet be done to illustrate the antiquities of Persia, which it is my fixed intention, if life and health be spared, personally to explore.

OF the ancient poetry of Persia, so scanty are the Specimens that have descended to our days, that the industry of many, who made it the object of their research, seems to have been employed in vain : to ascertain therefore, what it may have been, must be the result of investigation more successful. The learned President of the Asiatic Society could discover but a few lines of the ancient *Pahlàvi*\* ; and the ingenious Biographer of the Persian Poets, could trace them little farther than the time of the Arabian conquest†. Yet, the climate of the country, the manners, and very nature of men, must have undergone a total change, or we

\* Sir William Jones's Anniversary Dissertation on the Persians, 1789.

† Captain William Kirkpatrick's Introduction to the History of the Persian Poets, Asiatic Miscellany, No. 1.

must conclude, that ancient Persia could boast of its poetical productions ; its modern inhabitants being a race, which may be said to live in numbers ; among whom, the cultivation of their language is an important care, and who believe of Poetry, as the ancient Greeks did of Music, that it possesses a fascinating power, and thence they have styled it, “ Lawful Magic.”

It will therefore be found, that there is scarce any species of composition, which the Persian poets have not cultivated with success, from the didactic or Moral Sentence, to the finished Epic or Heroic Poem : through every gradation of Bacchanalian Ode, Elegiac, and Amorous Sonnet, Allegories amusing or instructive, and Romances founded on history, or fable : compositions breathing all the warmth of a luxuriant soil, and decorated with every adventitious grace, that the most flowery language can bestow.

And in this respect the Persians are peculiarly fortunate, their native tongue, from the simplicity of its construction, and facility in versification, being, like the Italian among us, most happily adapted to all the purposes of poetry, particu-

larly

larly that of the Erotic kind, which seems to be naturally the favourite of the tender and voluptuous Persian\*.

A VERY striking similarity of sentiment and imagery may be discovered in the works of the Italian and Persian poets ; I shall not here dwell on this resemblance which has been pointed out by others. The Sonnets of Petrarch have been compared with those of Sâdi : nay, a general similarity of manners and customs has been remarked by one, who, an Italian by birth, was rendered capable, by a long resi-

\* A learned Orientalist has most happily described the genius of Persian Literature by the epithets " soft and elegant." " Jacent, quod vehementer dolco, literæ Persicæ, " *molles ille et elegantes, quarum addiscendarum tu me tanta cupiditate incendisti, ut quid-* " *quid evenerit, si modo vivam et valeam, certum sit deliberatumque, raro apud nos ex-* " *emplo, totum me illis tradere.*"

See the letter of Professor Schultens, to Sir William Jones, written in 1777, quoted in the Dutch Eulogium, or, " *Lofreden op Henrik Albert Schultens,*" by Jacobus Kante-laar. Amsterdam, 1794. Octavo, 77.

And if the study of poetry, according to a most excellent critic, is useful, " *quod sit jucunda,*" the poetical compositions of Persia, may boast of a peculiar degree of utility : " *Poeticam igitur eo præcipue utilem esse statuo, quod sit jucunda ;*" Lowth's *Prælectiones,* " *de Sacra Poesi Hebræorum ;*" Præl. I. vol. I. p. 6, I quote that edition of this admirable work, published at Göttingen, in two volumes, Octavo, 1758, 1761, with the notes and comments of the most learned Michaelis. Of this edition, it is to be remarked, that in the preface to the second volume, is an address to the venerable author, whom, in the first volume, his commentator had, through misinformation, spoken of as deceased.



dence in Persia, of judging with accuracy. The famous traveller, Pietro della Valle, writing from that country near two centuries ago, thus mentions his Persian friends\*, “Using  
 “ always to me the greatest compliments, and most courteous speeches, &c. in which, and in *all other customs* (for  
 “ I have remarked, and shall, perhaps some day, commit  
 “ them to paper as a curiosity, drawing a parallel in infinite respects) it appears to me, that the Persians, resemble  
 “ very strongly, the people of Naples,” &c. and this ingenious author, in many other parts of his work, takes notice of this resemblance; but I have as yet sought in vain, and, indeed, am still ignorant, whether he ever fulfilled his design of publishing, the parallel mentioned in the above quotation.

BETWEEN many passages in the Greek and Persian Poets, a resemblance also has been found. We are to consider, that the climate of Greece, furnishes in many in-

\* Viaggi di Pietro della Valle, 204. “ Usando mi sempre grandissimi complimenti  
 “ e parole molto cortei, &c. nelli quali, et in ogni altri costume (che l’ho notate e forse un  
 “ giorno le scriverò per curiosità, facendone parallelo in infinite cose) pare a me che i Persiani  
 “ si affomiglino molto alle genti di Napoli.”

stances, the same subjects for glowing and flowery description with that of Asia; and that many of the Greek Lyric Poets were, by birth, Asiatics: from which circumstance, and from the similarity of subject and imagery, used in their poems, the most learned Orientalist of the present age, scarcely scruples, in his Latin Commentaries, to class them among the Poets of Asia\*: and, it shall be my object, in a future work, to demonstrate, that Homer and Anacreon, unequalled as they are, might not blush to have produced the Heroic Poem of Firdausi, or the Lyric Odes of Hafez. To deny pre-eminence to those classics, would bespeak a taste as corrupt, and a judgment equally prejudiced, as those of the Grammarian, who quaintly asserts, that in comparison with a particular branch of Oriental Literature, “ *the Graces of the Greeks and Romans are graceless†.*” I shall here dismiss the subject

\* “ Haud scio an multi è poetis Græcis, &c. Sir William Jones’s “ *Poeseos Asiaticæ Commentarii*, p. 16, Octavo, London, 1774. Of this admirable work, another “ Octavo Edition, appeared in 1777, published at Leipzig, with the notes of the learned Eichorn.”

† “ *Lingæ suavitatem et elegantiam, cum qua collatz, χαρις Græcorum ἀχαρις, et ingratz Latinorum Gratz, &c.*”

*Wasmuth’s Arab. Grammar, Parenifis, p. 1.*

of Persian Poetry, and return to the principal object of the following Essay.

It was, at first, my design to give only a few engraved specimens from original manuscripts, and to annex explanations of the chief difficulties that might occur to the student, from the confusion or omission of the diacritical points, and the whimsical combination of characters; but I have enlarged my<sup>e</sup> plan, by subjoining to the engraved specimens a more minute analysis, and by prefixing a few general observations on each letter of the alphabet, and the diacritical points.

THE extracts from the Persian writers have not been taken at random: although my chief object has been, to familiarise the learner's eye to the various combinations and contractions of letters, yet in so doing, I have been careful to select, in general, such passages (and particularly from the Poets) as, to use the words of Sir Wm. Jones, on a similar occasion,\* “ will give some variety to a subject

\* Persian Grammar, p. 21.

“ naturally barren and unpleasant ; will serve as a specimen  
“ of the Oriental style : and will be more easily retained in  
“ the memory, than rules delivered in mere prose.”

I HAVE likewise studied originality in my extracts from the Persian writers, and it will be found, that (except two or three which I have acknowledged in their places) none have before appeared in print ; indeed, as all the manuscripts quoted in this work are in my own possession, I cannot have any reasonable excuse for borrowing from the translations of another.

IF, in some few instances, my translations of the Persian verses, have not been exactly literal, the Vocabulary at the end of this work, will enable the reader to ascertain the true meaning of the originals ; by consulting it he will discover that, whatever liberties I may have taken with the words, I have never departed from the sense of the author : and he will convince himself of the impossibility of transferring, without gross barbarisms, the idioms of one language into another. The Vocabulary will besides supply, in some measure, the place of a Persian Dictionary,—a  
5 work,

work, which, from its great utility, and the incessant demands of the India market, has become scarce and consequently expensive; and which cannot, from its bulk, be always conveniently at hand.\*

To render the plan of this Essay as clear as the complicated nature of its subject would admit, I have subjoined an explanatory Index, by the assistance of which, the reader may at once decipher any particular figure given in the first four plates, and immediately find the page or pages wherein a reference is made to those figures, and their graphical difficulties discussed and explained. To avoid re-

\* Until the indefatigable industry of Mr Richardson furnished us with his admirable Dictionary of the Arabic and Persian languages, in two folio volumes, the only works of that nature which the student of the latter could resort to, were the great Onomasticon of *Meninski*, and the Lexicon by *Castellus*. The former consisting of several volumes, was always inconvenient from its bulk, constructed rather for the use of the Turkish than of the Arabic or Persian scholar: and from its exorbitant price (which once rose at Calcutta to an hundred guineas) was beyond the reach of most young Orientalists, until the publication of Mr Richardson's Dictionary rendered it less valuable. The Lexicon compiled by Castellus, from the papers of the learned Golius, was published with all their errors, in a confused and inelegant type. As for the Gazo-phylacium of Father Angelo, however curious in many respects, it is little more than a defective and inaccurate Vocabulary.

petition,

petition, I have been under the necessity of frequently referring the reader from one part to another of this work, which in a great measure, consists of detached and miscellaneous essays.

ON the subject of pronunciation I have generally followed the most approved and correct English writers, in the manner of expressing by our characters, the sounds of Arabic and Persian words\*. In attempting to do this with precision, a combination of letters is often necessary, which, to an English eye, appears most harsh and uncouth; but this is found to be equally the case, when the words of any other languages are written by a Foreigner, exactly according to his system of pronunciation. Our own language will not bear the test: Let us suppose a Frenchman to have caught the sounds of a few English words, and relying on his ear alone, to have committed them to paper: who would recognize in the

\* “Of sounds, in general, it may be observed, that words are unable to describe them.”  
—Dr Johnson’s English Grammar.

following combination of letters, one of the sweetest lines of Dryden's Poetry ?

*" Cbi fird no dain-dgere, farchi nous no cinne\*."*

OR what Italian would believe that any line of Petrarch could be so disfigured, 'even by the English mode of expressing sounds, as to wear the following harsh appearance, when written according to the powers ascribed by us to the vowels and other letters ?

*" Say kol tchec-ako defeer kub'l core distroojay†."*

YET by this mode of writing, which exhibits as harsh or ridiculous, the softest lines of European Poetry have we been obliged to express the sounds of Asiatic words †. On the subject of the general orthography of the Eastern languages, I refer the reader to an elaborate and most ingenious Essay by Sir William Jones.

AND

\* She fear'd no danger for she knew no sin.—" The Hind and the Panther."

† *Se col cieco desir che'l cor distrugge.*"—" Sonnet xliii. Part I."

‡ From the various powers assigned to letters by different nations, the same Oriental word, when written by a Frenchman, Italian, Spaniard, &c. assumes a variety of appearances ; thus the common Persian word which we (exactly following the original) write  
*Chun,*

AND, I shall close this preface, by deprecating the criticism of those, who having learned from living instructors, the rudiments of Asiatic penmanship, and the technical terms of that art, may smile at the phrases I have adopted, in describing the combinations or forms of letters, since all writers on the subject have used the same, when they studied perspicuity, without circumlocution, as I have proved by some quotations in the second Chapter. Nor let the veteran Orientalist, condemn this Essay, merely because he no longer wants the assistance of such a work; the obstacles which he has surmounted, still lie in the way of others; some have attained their journey's end, but many setting out, still want a guide; should we, because landed on the wished-for shore, despise the pilot, who may yet steer others into port?

*Chun*, would be spelt *Tchun*, by the French, *Ciun*, by the Italians, &c. and the word *Shah*, which we write according to the Persian orthography, would be *Chab*, in French writings, *Sciab*, among the Italians, *Sjabab*, by Dutch, and *Sab*, by German writers, and has been written *Xa*, by Spanish travellers. I believe it will be found, that the English can best express the sounds, yet nearest approach, in general, the Persian orthography, in respect to consonants and diphthongs; but that, the Italian can best retain the broad accent of the Eastern vowel sounds.



IN the following pages, it has been my only view to render them intelligible to the European student, who is to derive his knowledge from books alone, and to afford him that assistance, for which I often wished myself : for him, I have undertaken the humble, though laborious task of Literary Pioneer, and have endeavoured to remove, in some measure, the thorns and brambles that opposed his entrance to the smiling garden of Persian Literature ; a garden which I would describe, were I allowed to conclude in the Eastern style\*, as a happy spot, where lavish nature, with wild profusion, strews the most fragrant and blooming flowers, (1) where the most delicious fruits abound, and which is ever vocal, with the plaintive melody of the Nightingale, (2) who, day and night, there, “ tunes “ her love-laboured song :” where ærial beings in a visionary train, (3) the fairest creatures of poetical imagination,

\* The reader will at once perceive, that in this concluding paragraph, I have endeavoured to comprise the most striking features, and frequent subjects of Persian Literature. The praises of the rose, and jessamine, and other fragrant flowers, (1) are perhaps too much, the Poet's favourite theme. The *Bulbul* (2) is the almost inseparable companion of the rose, and the beautiful Persian Peries, (3) are a species of imaginary beings, who live on perfumes alone, the exquisite purity of their nature, rejecting all grosser nourishment.

tion, hover in the balmy clouds, inhaling the odours of the jessamine and rose; a garden, in whose trim alcoves, the festive board is spread, and the praises of ruby wine, (4) sung to the sprightly lyre, while lovely nymphs, with dishevelled musky tresses, present the flowing goblet to the enamoured guest: (5) a garden, in whose shady bowers, and soft recesses, the tender tale of love (6) is ever told, and the fond sigh, attuned to the querulous lute, (7) or breathed to the passing gale; (8) whilst in its more open walks,

Beauty is one of their essential characteristics; and I am persuaded, that the name of those gentle creatures (like many other words in the Persian language) is of Hebrew or Chaldaic origin, without any intervention of Arabic, and that its proper root is *קנה*

(4) (5) (6). The praises of love and wine, and the delights of Spring, are, among the Persians, as with the Greeks of old, the chief subjects of the Lyric Song: nor do these seem less enamoured of the Rose and Nightingale, than the modern Asiatics. Anacreon calls that lovely flower, “the most excellent of the fragrant tribe; the chief care of Spring, and the delight even of the Gods.” Ode V.

“*Ρόδον ὠφερίζον ἄνθος,*

“*Ρόδον ἱάρος μελλήμα,*

“*Ρόδα καὶ θεοῖσι τερπνά.*”

And Theocritus prefers “the melody of the Nightingale to the notes of all other birds that wing the air.”—Idyll. XII.

“*οσσὺν ἀηδῶν*

“*Συμάντων λίγυφῶνος αἰοδατὴ πτετινῶν.*”

Of the Persian Music (7), the *Nissem Seba* (8), or gentle breeze; the *Shah Namah*,

walks, the high heroic deeds of ancient warriors and kings, (9) are chaunted in lofty strains; Science gives her lesson, and the voice of Wisdom is often heard uttering the moral sentence, (10) or delivering the dictates of experience, in the flowery or mysterious phrase of allegory (11). In short, to conclude the metaphor, an ample field of intellectual enjoyment, which requires but a little cultivation to prove itself a grateful soil.

*Skander Namah*, and other Romances (9) and Heroic Poems, I shall speak in the course of this work: and whosoever shall peruse the *Pend Namah* (10), the *Gulistan* and *Bostan* (11), of the moral *Sadi*, and many other similar productions, must acknowledge the truth of what I have before asserted, "that there is scarce any species of composition which the Persians have not cultivated with success."

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I NOW hasten to present this Compilation to the reader, conscious, that, although my design of affording some instruction and entertainment, may have failed, nothing at least, has been wilfully inserted, by which the taste or judgment might be vitiated or misled, truth or delicacy violated, or morality offended.

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*N. B.* Of the other engraved Specimens, the explanations immediately follow the Plates, excepting that of the Frontispiece, which is explained in the last Chapter. Throughout the following pages, wherever I have followed the Persian orthography, the letter *Sa*, is expressed by *S*; *Jim*, by *J*; *Chim*, by *Ch*; *Hha*, by *Hh*, or *h* single; *Kha*, by *Kh*; *Zal*, by *Z*; *Za*, by *Z*; *Sfad*, by *S*; *Zzad*, by *Z*; *Ain*, by *a*, or *æ*; *Ghain*, by *Gh*; *Vaw*, by *U*; and *Ya*, by *Y*.

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*PERSIAN MISCELLANIES.*

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AN ESSAY

TO

FACILITATE THE READING OF  
PERSIAN MANUSCRIPTS.

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CHAPTER I.

---

GENERAL OBSERVATIONS.

WHEN the religion of Mohammed was imposed on the conquered Persians, the language of Arabia and the Koràn became their general and favourite study. Then commenced a slight intertexture of Arabic words (which time has by degrees more firmly incorporated) with those of the pure *Deri*,



or original Court dialect of Persia ; and, through the medium of the regular *Nis̄khi* hand-writing, we may trace the form of the upright *Cufick*, (the proper character of the ancient Arabs) in the graceful flourishes of the Persian *Talik*, and even in the uncouth combinations of the *Shekesteh* hand. But so few and immaterial are the variations which have affected either the Persian letters or language, for many centuries, that a perfect knowledge of the dialect and character used by modern writers, will be found a sufficient qualification for those who would peruse the ancient and most admired authors. To that particular form of writing I shall therefore confine my observations in the following pages ; nor shall I dwell on those mysterious characters which compose the celebrated *Persepolitan* inscriptions, (and which are only to be found amid the ruins of Persia's ancient capital) since all attempts to decipher their meaning have hitherto proved vain, and the most learned orientalists have afforded little more on the subject than conjecture. Yet it is probable that those sculptured marbles are the too faithful depositories of some important secrets : their inscriptions may contain records of illustrious actions, the memory of which has long been lost ; political registers of the mightiest empire of the world ; or religious mysteries, inscribed in characters known, perhaps, only to a particular order, or certain number of the sacred function\*.

ON

\* See " Millii (Davidis) Dissert. (de Fabul. Orient.) p. 77. quarto, Leyden, 1743—and the Works of Hyde, Kämpfer, &c.—also the Travels of Herbert, Chardin,

ON the subject of the *Peblavi*, and language of the *Zend*, now almost extinct in Persia, and of the characters in which the supposed works of *Zeratusht*, or Zoroaster, have been written, I refer the reader to the learned observations of Hyde and Jones\*.

OF the various kinds of hand-writing at present in use among the Persians, the principal are

The *Nisghi*—نسخی (which signifies a transcript);

The *Talik*—تعلیق (or hanging); and

The *Shekesteb*—شکسته (or broken character):

With

Le Bruyn, and Niebuhr—The “*Essai sur l’Histoire du Sabeïsme*,” by the Baron de Bock, quarto, 1787, Halle; and duodecimo, 1788, Metz.—who ascribes to the venerable ruins of Persepolis a degree of antiquity of more than three thousand years before the Christian Æra—and he is of opinion that “*leurs inscriptions dans une langue qu’on regarde comme perdue, peuvent mener aux découvertes les plus nouvelles et les plus intéressantes*.”—Consult also the “*Quatuor Opuscula Antiquitates Orientales illustrantia*,” of the learned Swedish Professor Tychsen, Rostoch, 1794, quarto.—And finally, the “*Memoires sur diverses Antiquités de la Perse*,” by A. J. Silvestre de Sacy; a rare and valuable work.

M. LE BRUYN has given a great variety of drawings; and Niebuhr is justly celebrated for his accuracy: but the copiousness and universal information of Chardin leave him still the first in rank among oriental travellers. The finest general view, however, that I have seen, of the remains of Persepolis, is that given by the “*Heer Herbert de Jager*, 1693, in the Dutch Collection of Voyages, by Valentyn, 5 vol. folio, 1724, 1726: the plate is entitled, “*Ruinen van t’ paleis van Darius*.”

\* AN alphabet, and specimens of the ancient Persian, are given in the second edition of “*Hydæ Religio Veterum Persarum*,” and many curious remarks on the *Peblavi*,

With the first of these the reader is supposed to be already acquainted, from the alphabet given in the Arabic and Persian Grammars, and from the perusal of other printed books; and I think it unnecessary to make particular mention of those hands called, *Kirma*, *Shulfi*, *Dewani*, *Yakoot*, *Togra*, and such others\*; because they rarely occur in Persian manuscripts; and, being only variations of the *Nis̄kbi*, may be easily learned at any time by those acquainted with that character, which, by the natives of India, who seldom use it, is called *Nus̄kb*, and written without the final Y; but by Erpenius, Jones, Richardson, and the Arabian, Persian, and Turkish Grammarians, it is pronounced *Nis̄kbi*, and spelt accordingly.

THE second-mentioned hand, or *Talik*, shall be the subject of the following pages: for the use of the third, or *Shekesteb*, is almost totally confined to familiar correspondence (and especially among the Indians) or works written in extreme hurry, intended merely as rough copies, from which at leisure transcripts might be made in the more elegant *Talik*.

So confused, inaccurate, and uncouth is the *Shekesteb* hand, and so much has it degenerated from the parent *Nis̄kbi*, that many even among the natives of Hindoostan (as I have been assured in letters from an ingenious friend long resident there)

the *Zend*, and *Persepolitan* inscriptions in Sir William Jones's Anniversary Discourse on the Persians, 1789.

\* See the various Arabic Grammars, and Kämpfer's most ingenious work, the "Amznitates Exoticæ," p. 145. Lemgoviz, 4to. 1712.

are puzzled for hours in striving to decipher particular words, and, after all, are probably indebted to the context for their success in ascertaining the sense. Notwithstanding this, a previous knowledge of the *Talik* hand, which holds a middle place between the regular *Nis̄khi* and broken *Shekesteh*, will render any person master of the latter in a little time ; and, that a perfect knowledge of it is absolutely necessary to those whom business obliges to reside in the East, will appear from the testimonies of those writers whom I have quoted in the note \*.

IF I might here suggest the subject for a future work, and presume to offer the Essay now before the reader as a model, I would venture to affirm that few publications would be more acceptable to the Persian scholar, obliged by business or public situation to visit India, than a discussion and analysis of the chief difficulties in the common *Shekesteh* hand, in which all the letters of that country are written, all accounts kept, and commerce carried on ; the engraved specimens of such a work should be (after a few plates of single words) letters from princes, generals, and merchants, on trade, negotiations, money transactions, orders, reports, &c. all composed in the usual style and language of the country, and given also in the *Nis̄khi* or *Talik* hand. Such specimens, well translated and illustrated

\* Jones's Persian Grammar, Pref. 16, and p. 147 ; Richardson's Arabic Grammar, p. 2 ; and Mr. Hadley (the teacher of Persian writing and orthography) in his grammatical remarks prefixed to the " Persian Vocabulary," p. 12.

with notes, would not only promote the chief object of the work, by rendering the character familiar, but would give the learner, at the same time, a knowledge of local manners and customs, furnish him with many phrases used in commercial, military, and civil transactions; and would speedily qualify him for entering into business with the natives of Hindoostan.

To the want of regularity, the omission of points, and the confusion that characterize this inelegant species of writing, we may justly ascribe many of the errors found in Persian manuscripts, beautifully written in the *Talik* hand; especially in those which have been imported from India. For there, to save the expense of purchasing, the poorer *Munshies*, (teachers and writers) borrow the fine manuscripts of *Iraun*, or Persia, and having hastily transcribed them in their inaccurate *Shekesteh*, lend one to another these defective copies, which they again transcribe, with all their errors, into fair *Talik*, decorate them probably with miniature paintings and splendid decorations, and vend them for their subsistence\*. But more learned personages than the poor Indian Munshies have been led into gross errors, by adopting the inaccuracies of Arabian and Persian scribes†.

I MUST

\* Chardin attributes the defects of Persian MSS. to the ignorance and inattention of the copyists, who seldom take the trouble of reading over what they have written—"ces fautes arrivent par l'ignorance des copistes, &c. &c. Vol. III. p. 150.

† Dr. Hyde, in his admirable notes on the Rabbinical work, which he translated under the title of "*Itinera Mundi*," has detected many mistakes of this nature, p. 32.

I MUST here remark, that in India the *Talik* hand is generally called *Nustaleek*, and written accordingly with the letters *Nun* and *Sin* prefixed. Although used occasionally by the Arabian, and commonly by the Turkish penmen, yet it seems to be more particularly a favourite of the Persians \*. In it are written the works of all their poets and authors, of almost every description: in short, it may be said, that in the *Talik* hand are enveloped all the beauties of Persick literature; and such lovers of science are the studious Persians (as a celebrated French traveller informs us) that *writing*, its chief vehicle, is esteemed among them as one of their most noble and liberal arts †.

" Et quidem quomodo literarum inter se invicem similitudinem nominum et vocum confusionem peperit constat tam ex plurimis aliis, quam vice versa ex mutatione, syllabæ," &c. He points out and corrects an error in the celebrated Lexicon, called *Kamûs*, occasioned by mistaking a final *N* for the letter *R*, irregularly joined to a final *H*. He also corrects a similar error in the Persian Tables, published by the learned Greaves, and others of various orientalists—*Itinera Mundi*, 4to. Oxon. 1691. Pockocke, Borchart, &c. &c. See also, " *Rhenferdii opera Philolog.* 4to. Utrecht, 1722.

\* " Secundum (scripturæ genus) *Taâlik*, quo Persæ utuntur," &c. Erpenii *Gr. Arab.* 4. " Magis tamen Pendulo et involuto charactere quam Arabes utuntur qui propterea *Khatt' Talik* vocatur, unde scripturæ lectu paulô difficilior exurgit. *Gravii Gram. Pers.* p. 4. This passage, almost verbatim, Father Angelo gives as his own, in the *Intr. Gaz. Pers.*

† " Or comme ils sont savans et qu'ils aiment fort la science il arrive que l'art de l'Ecriture, est un des leurs plus nobles arts liberaux et celui dont ils font le plus de cas." Chardin, Vol. III. p. 150.

WE find accordingly, that Calligraphy, or fine penmanship, has been long cultivated in Persia, with so much success, that this hand, which peculiarly affects graceful flourishes and combinations of letters, has been improved to a degree of consummate elegance; and the beauty of this character gives occasion to a most learned orientalist, of celebrating the variety and luxuriance of the Eastern pen, and the wonderful fertility of Asiatic imagination\*.

WHEN employed in transcribing the works of their favourite poets, romances, or narratives of heroick achievements, the Persian scribes exhibit such minute neatness of execution, such taste in the combination of letters, a variety of fancy so splendid in the disposition of the ornamental parts, that a volume containing the productions of any celebrated author, written by a capital artist in his best manner, and furnished with miniatures and illuminations of adequate brilliancy, brings, even in the East, a price which will appear extravagant to an European, acquainted only with the current value of printed books.

IN a very ingenious work, lately translated from the Persian, we learn that a few manuscripts, written in a beautiful hand, constituted no inconsiderable part of a most magnificent offer-

\* “ ———— “ *Mirari elegantem varietatem, &c.*”—“ *Sed hæ sunt Orientis opes; hæc luxuriantis calami et fertilis imaginationis in gentibus Asiaticis indicia,*” &c. &c. p. 239. Relandi Dissert. Miscell. Vol. III. de Gemmis Arab. These volumes contain a variety of most learned and ingenious dissertations on Eastern literature and antiquities.

ing from a conquered prince to the triumphant monarch *Nadir Shab*\*; and a single volume, brought from India by an English gentleman, some years ago, was purchased at the exorbitant rate of one thousand rupees†. It is not, however, always found that the most highly ornamented manuscripts are written with the greatest accuracy, or that they present the most authentic readings: yet we can hardly suppose that much pains would be taken to render beautiful, that which is known to be eminently defective. The most ancient manuscripts, I believe, or those written nearest the time of the original authors, will be found in general the most correct; because, from the inattention of the transcribers already mentioned, each succeeding copyist adds errors of his own to those of his predecessors. So that the latest transcript will be an aggregate of all their faults, unless written with peculiar care, and collated with many other copies of the same work.

\* This superb present consisted, among other valuable articles, of the conquered Prince's diadem, three hundred camels, two hundred horses, twenty Persian manuscripts, most beautifully written, &c. &c. The books were given in charge to the secretary of state. See Mr. Gladwin's *Memoirs of Khojeh Abdul Kerrum*, a Cashmerian of distinction. P. 46. duodecimo, 1793.

† About one hundred and twenty-five pounds. This valuable manuscript was brought to England by General Carnac; who lent it, with many others, to Mr. Richardson, the learned author of the *Arabic and Persian Dictionary*. It was a miscellaneous collection of extracts from the most celebrated writers, decorated in the Eastern manner, with paintings of the warriors and princesses, the heroes and heroines of the poems. Richardson's *Dissertations*, p. 350, octavo, second edition, Oxford, 1778.



ON the subject of those splendid decorations and brilliant paintings, which so much enhance the value of Persian manuscripts, I shall offer in another place some observations: in the present essay my design is merely to assist the learner, by a few remarks on the combinations of letters used in the *Tâlik* hand, and explanations of its most obvious difficulties and irregularities. And, before I present the reader with any specimens of Persian writing, I shall make some observations, separately, on the letters of the alphabet, in the usual order; marking their principal deviations from the regular *Nis̄kbi* hand, and the different combinations and contractions incidental to them.



6	دشت	3	است	1	لج	2	کرنجام	5	نجن
72	ایم	7	فراخ	20	امداد	8	بخار	7	کلار
78	اپر	27	بشمهائی	10	بچکان	74	بسیار	73	بادشاہ
24	جشم	23	اشد	22	کرف	20	کیت	79	تیم
30	دوت	29	کن	28	زنی	26	شوقی	25	چ
36	پس	35	زوربند	34	نشد	32	کندر	31	رود

## CHAPTER II.

## PARTICULAR OBSERVATIONS ON THE LETTERS OF THE ALPHABET.

## ALIF.

WITH this letter, from its simple upright figure, the penman can, perhaps, take fewer liberties than with any other of the alphabet: we find, however, that some irregularities attend it in respect to its situation and place among the other letters of a word; thus in books hastily transcribed it is sometimes found, though initial, joined to, and as it were pendent from the next letter; as in the word *Aunchumàn*, thus so, &c. No. 1. of the first plate\*: and in the middle, or other parts, as in *Seranjaum*, the end, conclusion, &c. No. 2: or over the other letters, as in *Auncheb*, that which, whoever, &c. No. 3. It is often placed under the other component letters of a syllable, which it begins, as in the word *Eß* or *Aß*, he is, it is, &c. No. 4: and in *Istikbaul*, futurity, meeting, &c. No. 5: also when not initial, as in *Dashtun*, to have, No. 6: and it is

\* The original orthography of all the words given in the four first plates, will be found in the index prefixed to the first chapter of this work.

frequently placed perpendicularly over the *R* of the syllable that marks the oblique case, as in the word *Gulra*, from *Gul*, a flower, a rose, No. 7; or any other word in which that syllable occurs, as in *Bokhara*, the name of a city, No. 8. I have seen two Alifs thus placed under the two last letters of *Aumedest*, he has come, &c. No. 9: Alif is sometimes joined to a succeeding letter, with a curved tail \*, as in *Firaukb* large, abundant, &c. No. 10: but here it must be remarked, that the curve of the final *Kha* was brought by a prolongation of the flourish (which is esteemed a beauty) to unite thus with the properly unconnected *Alif*.

WE find Alif sometimes irregularly connected with other letters, as with *D* in the word *Shimshad*, the box-tree, No. 11: but this mode of connexion approaches the irregularity of the *Shekesteb* hand; and, for remarks on the improper position and combination of letters, I refer the reader to the fourth chapter, and the explanations of the engraved specimens.

As I before observed, the essential simplicity of this letter's form, secures it from any considerable alterations: I have

\* I have already mentioned (in the Introduction) the necessity under which all writers have found themselves, of using similar words and phrases, in explanations of this kind: thus Rhenferdus in *Rudim. Ling. Or.* 832. "Hebræi punctum illud ventri literæ inscribunt:" also "de Charact. Palmyr." 670, &c. Gimel, non tantum capite est diminutum, sed et ipso corpore, remanente solo collo cum pede anteriore, &c. "Daleth, deorsum incurvata et cauda nonnihil aucta, &c." Angelo, in his *Gazophylaium Persicum*, clavis, p. 3. "Vaw caput crassum habet, et caudam exilem." See also De Dieu's and Greaves's Persian Grammar, and all the other oriental philologists.

only remarked, that in some manuscripts, the unconnected Alif is\* often turned a little towards the lower part, as in the word *Dashtun*, to have, No. 6 : and that in fine writings, like many other letters, it is frequently described as a mere hair-stroke, as in Nos. 27, 47, 70, 71, 73, 76, 83, 96, 97, and many other instances.

*Of the Letters BA and PA.*

OF these letters, the former is generally used by the Persian writers instead of the latter: thus they write *badishab* for *padishab*, a king, No. 13: but no word spelt properly with *ba* is ever written with *pa*. This confusion being occasioned by the substituting one diacritical point for three, I refer the reader to the next chapter of this work, in which they are particularly treated of.

THE stroke or body of these characters, when initial, is often so faintly marked, or so immediately blended with the following letter, as to be scarcely discernible, and known only by the diacritical point or points below; as in the words *Bok-bara*, a city, No. 8: *besiaur*, many, much, &c. No. 14: *peche-gaun*, infants, No. 15: and *becbesbmbai*, to the eyes, in the eyes, &c. No. 16: the curve or bow of these letters, when final, is often much contracted at the extremities: thus, in  
*astaub*,

*aftaub*, the fun, No. 17: and in *afp*\*, or *afib*, a horfe, No. 18.

### Of the Letter TΛ.

THIS letter, like thofe preceding, is frequently, when initial, fo faintly expreffed, as to be afcertained only by its points: thus in *teflym*, faluting, granting, &c. No. 19: And it is often described by a plain turn of the pen, as in *geety*, the world, No. 20, where it is rounded into the final *ya*, but marked by its diacritical points, alfo in *grifty*, fecond pers. pret. fing. of

\* Among the ancient Perfians this word appears to have been a very favourite termination of kings and heroes names; *Lobrafp*, *Arjafp*, *Gufbafp*, &c. which laft may be eafily recognised in the Greek *Hystafpes*; and it is probable that in thefe compounds the original fenfe of the word *Afp* was retained, and that it alluded to or expreffed the national fondnefs for horfes, and skill in the management of them; which occafioned the Hebrew name פָּרְסַי, *Parfai*, to be applied to the Perfians, who, before the time of Cyrus, the firft encourager of horfemanfhip among them, were ftyled in general *Elamites*. A very flight and hasty perufal of *Ferdufi's* incomparable poem, the *Shab-nameh*, or Book of King's, has furnifhed me with the following names of ancient Perfian heroes, all ending in the word *afp*, viz. *Arjafp*, *Jamafp*, *Duburafp*, *Gufbafp* or *Gurfafp*, *Gufbafp* or *Kifbafp*, *Sbeidafp*, *Lohorafp*, and *Tebemafp*; to thefe may be added *Piurafp*, mentioned by D'Herbelôt and *Ibnafp*, by Profeflor *Schikard*, in his *Tarich Regum Perfiae*, poem. p. 41. As it would exceed the limits of this note, and belongs more properly to the antiquary or etymologift to dwell on the original compofition of thefe titles, I fhall only here remark that I have not found the word *afp* to conclude the name of any female; and I defer any further obfervations to another time.

*grifton*,

*grifton*, to take, No. 21, where its points are carelessly placed at the side. When necessary to fill up a line (which is frequently the case in transcribing poetry, the lines being always of equal length) the letter *ta*, like others, may be extended or prolong'd at pleasure, as in the word *auftadeb*, fallen, &c. No. 22. On the subject of the points which alone distinguish this letter from *Ba*, *Pa*, *Sa*, *Nun*, and *Ya* in many instances, the reader must consult the third chapter.

### *Of the Letter SA.*

ITS three diacritical points alone distinguish this letter from that last treated of; when final it is often much curved, in the same manner as *Ba*, and *Pa* which I before described, of this an example occurs in the word *Hedees*—a story, event, narration, &c. No. 23.

### *Of the Letters JIM and CHIM.*

THESE characters, like *Ba* and *Pa*, are so far confounded by the Persian writers, that the former with one point is generally substituted for the latter, which should be described with three: thus they often write the letter *Cbim* in *Cbesbm*



(the eye) with one point only, No. 24: also in *becbesbm bay*, before quoted, No. 16. But they never spell with *chim*, and its three points, a word which properly begins with *Jim*:

THESE letters are often rounded instead of being pointed or expressed by an acute angle, as in *Suranjaum*, end, conclusion, &c. No. 2; and in *cheb*-what, how, &c. No. 25; also in *cbun*, when, No. 102. A little cross stroke is sometimes used to divide and distinguish these letters from *Sin* and *Shin*, when the latter are expressed by a long dash of the pen as they most commonly are in the *Talik* hand; thus in the compound word *becbesbm bay*, to the eyes, &c. No. 16. When *chim* is described with three points, they are often confused and blended together, as in *pechegaun*, infants, No. 15.

### *Of the Letters HHA and KHA.*

THE same combinations nearly affect these letters as the two preceding: like those, they are often somewhat rounded both when initial and in the middle or other parts of a word, as in *Hedees*, a story, &c. No. 23: *Sekhun*, a word, discourse, &c. No. 28. And in *Zeleekeba*, No. 27, the name of a woman, the celebrated mistress of Joseph, the Hebrew Patriarch, whose loves are the subject of a most admirable Persian Romance, written in the finest verse by *Molla Abd errahman ben*

*ben Ahmed Jâmi*, who flourished in the ninth century of the Mahometan Æra\*. From this poet's works, of which I am fortunate in possessing two beautiful manuscripts, the reader will find some extracts in the course of the following pages. Among many other excellent productions, he is chiefly admired as the author of the Romance, above mentioned: the *Beharistan* or Residence of Spring—and his *Divâun* or Collection of Odes and Sonnets; from the *Beharistan*, some fables and sentences have been published with a Latin translation†, but of the poems collected in his *Divâun*, one only, I believe, has yet appeared in any European dress‡. It is not, perhaps, generally known, that there existed, of this surname, two poets

\* *Jâmi* derived this Surname from his native Village *Jâm*, and died about the year 1486 of our Æra, according to Mr. D'Herbelôt, in his *Bibliothèque Orientale*: article *Giami*—I quote the Edition of this admirable work, published in four Quarto Volumes at the Hague 1777, 1782— with a fine engraving of the Author's head prefixed to the first, and the additions of the late Professor Schultens of Leyden at the end of the fourth Volume. “ The *Divâun* of *Jâmi*”, says Mr. D'Herbelôt, “ is in a style *du genre sublime*, et contient toute la *théologie mystique des Musulmans*”—after this, the repartee ascribed to him in the same article, will surprise those who understand the equivocal meaning of the original Persian.

† In the “ *Anthologia Persica*”—4to. Vienna, 1778. In which very ingenious work the reader will find an account of the Poet *Jâmi*, and a list of all his writings, wherein are enumerated above forty compositions of this very fertile author.

‡ See the “ *Magazin für Alte besonders Morgen landische und Biblische Litteratur.*” zweite lieferung. 8vo. Cassel, p. 138, 1789. A periodical work of merit, but soon discontinued.

in the same century : but of the superior excellence of the author of "*Joseph and Zeleekba*" and "*the Beharistan*", we require not a more convincing proof than the total omission of the other *Jâmi* by the learned Herbelôt, and the very slight mention of his existence, and his name by the ingenious *Wabl*, to whom we are indebted for the German version of the poem before mentioned.

AND before I present it to the reader under another form, I must observe, that the *Divan* of *Jâmi*, which contains, according to Mr. D'Herbelôt, all the mystick theology of the Mahometans, is replete with passages of the most tender and amorous description—and, with an inconsistency by no means unfrequent among the Persian writers, religious Poems of a sublime and mysterious nature, are comprised in the same work with Erotick and Bacchanalian Odes and Sonnets ; and the same person appears, as we read his different compositions, the enthusiastic and bigotted devotee, the gay, voluptuous, or impassioned lover, equally content to resign his existence for the sake of his God, his prophet, or his mistress\*.

\* "The excesses of enthusiasm (to use the words of a learned and elegant writer) have been observed in every age to lead to sensual gratifications, the same constitution that is susceptible of the former, being remarkably prone to the latter."

*Dr. Robertson's History of Charles V. Vol. 2, 381.* The extraordinary actions and tenets of many religious Sectaries a few centuries ago, confirm the observation of this excellent historian.

BUT



37	اندو	38	سنة	39	اشن	40	عذار	41	رد	42	بر بهر ن
43	زردشت	44	غزنه	45	یک	46	کلشن	47	کیمین	48	یکوا
49	شیراز	50	شکر	51	خوشست	52	ابش	53	بخن	54	بال
55	نفت	56	عرا	57	حمز	58	طوق	59	عشقی	60	غم
61	نفت	62	کفت	63	حقیقت	64	اشقه	65	سرمودن	66	مشرق
67	یکین	68	یکی	69	کار	70	کمانف	71	لهرهای	72	ک

BUT the poet, whom I particularly speak of, whether he pours forth the ejaculations of piety and devotion, or breathes the sentiments of passion, or the fondest love, is found to have uniformly maintained the greatest correctness and chastity of language; neither has he been influenced by the example of two most celebrated writers to pollute his pages with such gross indelicacies as have stained the classic volume of *Anvâri*, nor to admit into his Divân such compositions as *Sadî* very justly styled "*his Impurities*," and which the astonished and disgusted reader can scarcely believe to have fallen from that poet's moral pen—yet *Anvâri* is spoken of as the first who corrected the excessive licentiousness of Persian poetry, and *Sadî* is universally celebrated for his instructive lessons of Morality and Virtue\*.

IN the Lyric compositions of Persia, we do not always find a regular series of thoughts, or succession of ideas: they frequently consist of several unconnected images and sentiments independent of each other; nor has the Sonnet already spoken of, from the Divân of Jamî, been chosen by the translator as an exception to this remark. From the German version of it, which is literal, a very ingenious friend in Holland composed,

\* See D'Herbelot, Bibl. Orient. art. *Anvâri*—and some account of the Poet *Sadî* in the course of this work.

almost extempore, a poetical Latin paraphrase, which on some future occasion I shall present the reader. The following Gazzel or Elegiac Sonnet of Jami, I have chosen as a specimen of that plaintive Poet's style.

### SONNET.

*From the Persian of Jami.*

\* " Dejected and melancholy I fly to unfrequented places :

" The city without thee becomes irksome—I seek the solitude of the desert.

- \* " Sooe Sehrauny bre ysb u temaſba miroom,
- " Bee too ber men Sheher tenk aumed beſebra miroom.
- " Ta too reſty az ber'em ba kes nedarem ulſety,
- " Gher cheh baſbud ſad ke'em bemrah, tenba miroom.
- " He-eb jaee az wehiſhet tenba'e'm nebuved melal ;
- " Meones'i jaune'm kheyal't eſt, ber ja mi room.
- " Pa be zungeer bala ber ſoo tulb i kar too am,
- " Auſhik deewaaneh am, zungeer ber pa miroom.
- " Fi al miſt gher zeer pa'i men bud gulya bereer ;
- " Gher neh ſoee teſt rah, ber Khar u Khara miroom.
- " Goſtem, ai jaun roo, keh bee jaunaun nekhaubem zendegy :
- " Goſt, Jami, ſabr kun, k'imrooz u ſerda miroom."

The original Persian of this Sonnet I shall give in a future publication, with several other lyric compositions of Jami, Sadi, Hafiz, Caſſim, Anvari, Khoſroo, Senai, &c. &c. hitherto unpublished.

" Since

“ Since you have forsaken this constant bosom, I have been a stranger to all  
“ fond affections;

“ Though surrounded by an hundred friends, I feel myself alone.

“ Yet in the dreariness of the desert I feel not the affliction of solitude;

“ Wheresoever I wander thy beloved image is the companion of my soul.

“ Loaden with thy chains I seek thee on every side,

“ Bound with the fetters of love, a distracted wretch!

“ It is alike to me, whether rose-leaves were scattered, or silken carpets spread  
“ beneath my feet:

“ If the road lead not to thee, I should seem to walk amid sharp thorns and rug-  
“ ged rocks.

“ I said unto my vital spirit, “ Leave me!—I will exist no longer without  
“ her I love;”

“ It replied, “O Jami! a while be patient; thy life is on the eve of departure.”

As I shall have occasion hereafter, to quote the poet *Jami*, I shall dwell no longer in this place on his writings, but return to the original subject of my Essay: the graphical difficulties of Persian MSS.: and of the letter *Kha*, I shall here remark, though it more properly belongs to the next chapter, that in some writings, from the irregular position of the point of *Kha*, (being either too high above the line, or placed over some other part of the word) a learner may be perplexed to ascertain the letter to which it belongs, as in the example last quoted, *Zeleeekha*, N<sup>o</sup>. 27: where it appears at first, as if placed over



the body of *Ya*, which it would then constitute an *N*. Also in *Sekhun*, a word, discourse, &c. No. 28.

### *Of the Letter DAL.*

IN many manuscripts, negligently written, this letter is very slightly distinguished from *Ra*, but it is generally made at the upper part a little thicker and more curved, as in that word of very frequent occurrence, *der*, in, into, a gate, &c. No. 29. It is sometimes also written so carelessly as not to be easily distinguished from the letter *Vaw*, but even in that case it will be found, on close inspection, that the head of the latter is much rounder and larger than the upper part of *Dal*, as in the word *dost* or *dust* a friend, a mistress, &c. No. 30. How this letter should differ from *Ra*, and *Vaw*, will best appear from the following example in which the three letters are found: viz. *Rud*, he goes, the third pers. present. sing. of the verb *Rooiden*, or *Raviden*, to go; or a noun substantive signifying a river, the string of a musical instrument, &c. No. 31.

FROM this example it will appear that to describe the *Dal*, it is necessary to lean on the pen at the top of the letter, and finish with a slighter stroke: whilst in writing the *Ra*, one should begin slightly and lean more heavily towards the tail—differing from both, the letter *Vaw*, must have a rounder  
and

and larger head, which will be most easily expressed by a kind of circular motion of the pen.

BUT at the end of syllables connected, *Dal* does not always observe the rule of having the head or upper part more strongly mark'd than the lower, as in *Skander*, No. 32—the name of Alexander the Great, whose victory over Dara, or Darius, his conquest of Persia, his other heroic actions, and his amours, are celebrated in most excellent poetry by *Nizami*\*.

ALSO in *Neshayed*, it is not fit, meet, &c. No. 33.

*Dal* is sometimes improperly joined to another letter by a long stroke, as in *Zoormend*, powerful, strong, &c. No. 34.

IT is also frequently connected with a final *ba*, which it involves in the extremity of its flourish, as in *Mandeb*, remained, redundant, &c. No. 35.

AFTER some letters, it appears often more like the termination of the preceding letter than a distinct character, as in *Hedys*, news, tradition, &c. No. 23: *Hind*, India, No. 38.

IN the word *Shimshad*, the box tree, No. 11, the *Dal*, final, is joined to the preceding *Alif*, in a manner as I before

\* Of five different copies in my possession, of this admirable poem, three are comprised with the other works of *Nizami*, highly decorated with paintings and splendidly illuminated—but not so valuable, in my opinion, as the other two plainer but more accurate copies, which are single volumes, enrich'd with marginal and interlinear notes, explaining many obscure and difficult passages—for some remarks on this work, and the poet *Nizami*, I refer the reader to the fifth and sixth chapters of this Essay.

remarked, resembling the *Shekefch* hand. And in a Manuscript before me, very coarsely written, the final *Dal*, is sometimes most uncouthly inverted, as in the word *Sbud*, was, (upper figure) No. 39: (for the lower figure see remarks on the letter *ba*.)

*The Letter ZAL,*

As Mr. Richardson, observes in his Dictionary, begins only one word in the Persian language\* but it occurs in the middle of many, and at the beginning of words originally Arabic, of which great numbers are introduced into the Persian writings—I have only remarked of this letter, that it is generally more curved, and rather larger than the *Dal*, from which, however, its diacritical point is, in fact, the sole distinction, as in *Izaur*, the face, &c. No. 40.

*Of the Letter RA.*

As I before observed, (see the letter *Dal*,) this character sometimes resembles the *Q*. but it is generally thinner at the top than that letter, and somewhat less curved; as in *Der* No 29; and *Rud*, No. 31, both before quoted.—It is often described as a mere hairstroke; thus in *Murd*, a Man, No. 41;

\* *Zulam*, the Iliack passion, the cholic.

and frequently without any curve, as in *Goburhay*, jewels, No. 71; and in the compound *beher*, to, or in all, every, &c. No. 42, where the reader will find three several ways of writing that word.

*Of the Letter ZA and ZHA.*

THE points alone distinguish these letters from the preceding *Ra*, and from each other, as in *Zerdbusht*, the name of the great prophet and chief of the Persian Magi, No. 43.\*

*Za*, is known from *Zal* by being less curved: and like *Ra*, it is often expressed as a mere straight hair-stroke, thus in *ghemzeb* a wink, or glance, No. 44.

*Of the Letter SIN and SHIN.*

I, bring these characters under one head, because they are affected by the same combinations, and expressed by the same flourishes—So much have these letters deviated from the original regularity of figure as not to be recognised without difficulty by the mere reader of plain *Nis̄kbi*, or printed character. For, in the first place,

\* I have followed the manner of writing this name in a manuscript before me; it is, however, spelt in different ways by the Persians, and Sir Wm. Jones, writes it *Zeratusht*.—See also Hyde. Herbelôt, &c. &c.

THEIR indentures are generally quite smoothed away, and they are described by a simple dash of the pen : as in the words *Scaub*, black, No. 45 ; *Gulshen*, a rose-garden, No. 46 ; *Solyman*, a proper name, No. 47 ; *Shud*, was, (the upper fig.) No. 39 : and *Sheb* for *Shab*, a King, the lower figure of the same number.

OF these letters the flourish or dash is often somewhat waving or serpentine, as in *Sâdi*, the celebrated poet's name, No. 48 ; *Solyman*, above quoted, No. 47 ; and *Shirdauz*, No. 49, the name of a famous city in Persia, the birth place of the poet's *Hafiz*, and *Sâdi*, and remarkable for its fine gardens, wine, and beautiful women\*.

FROM the number of learned men who have issued from its schools, the honourable title of the " Persian Athens," has been bestowed by a celebrated Orientalist† on this classic city, which, as we are assured by an intelligent traveller of the last century, was so fertile in luxuries of every kind, as to give occasion to the Persian saying, " that if Mohammed had tasted

\* The lovely nymphs of Shirauz have been celebrated in the finest strains of poetry by *Hafiz* and *Sâdi*, who have both, indeed, done justice to the produce of its vineyards—Our early travellers have delighted in describing its magnificent Gardens, Pietro della Valle, Olearius, Herbert, Dr. Fryer, &c.—the learned Schikard in the introduction to his *Tarich* or Chronicle, celebrates the roses of *Shirauz*; and the ingenious Kempfer (in *Amenit. Exot.* 379) ranks the wine of that delightful soil among the finest in the world.

† The Baron Reviczky, in his " *Specimen Poeseos Persicæ*" 8vo, Vindob. 1771.

“ the pleasures of Shirauz, he would have begged of God to make him immortal there\*”; and a celebrated French writer quotes another popular saying which implies, that “ When this city was itself (in its original splendour) the great town of Cairo was only as a suburb to it†”.

AN English traveller, Sir Thomas Herbert, in his description of this enchanting soil, declares that it realizes the charming idea of Tibullus’s Elysium, and quotes the Roman Poet’s words.

“ Hic Choreæ cantusque vigent passimque vagantes

“ Dulce Sonant tenui gutture carmen aves :

“ Fert casiam non culta Seges : totosque per agros,

“ Florat odoratis terra benigna rosis.”

AND he concludes his extravagant encomium on this city with some English verses, in which he compares it to the Garden of Eden, and his own departure from it, to the banishment of Adam from the delights of Paradise.

BUT it is to be feared that the struggles of contending princes for the diadem of Persia, which have convulsed for many years, and still agitate every part of that extensive empire, have effaced all vestiges of the magnificence and luxuries of Shirauz, as of its rival city Isfahàn—the former, as I have been assured by an ingenious foreigner, lately returned from the

\* Mr. Mandelstø, among the travels of the Ambassadors.

† Chardin, Vol. II. 203.

East, presents a most striking picture of decay and perfect desolation: but of the latter, if we may believe a recent French writer\*, the ruin is not yet complete: although Shirauz cannot aspire to hope that another Hafiz shall there sing the praises of his native city, celebrate the charms of her black-eyed daughters, and render immortal by his poetry the verdant banks of *Rocknabdd*, and the rosy bowers of *Mofellay*: yet it may be hoped that of *Ispahan*'s former greatness, much is still retrieveable, and that she may yet produce another *Kemaledden* to record her fall†.

THE letters *Sin* and *Shin*, are sometimes expressed by a simple straight line, as in *Lashkuresh*, his army, No. 50—when two *Sins*, *Sin* and *Shin*, or two *Shins* are immediately connected, one is distinguished from the other by the deeper indentures of the former, its being a finer stroke or by a small mark with the pen between, like that between *Ghim* and *Shin*, in the word *bechesbmhay*, No. 16. See also *Kboofhest*, it is sweet, agreeable, &c. No. 51.

When preceding a final *ta*, and other letters, the indentures are generally somewhat marked, or else the letter is expressed by a plain stroke, finer than that of the following: as in *Dost* or *duset*, a friend, mistress, &c. No. 30: *Zerd-*

\* M. de Sauvebœuf, "Voyage en Perse, &c. 2 Vols. 12mo. 1790.

† See D'Herbelôt Bibliot. Orient. article Kemaleddin.

*busht*, a proper Name, No. 43; *imshet*, to night, No. 52, and *est*, it is, No. 4.

THE strokes of these letters are often so blended with those of a preceding or following character, as to assume the appearance of a curve or bow; thus in the word *Neshayed*, it is not fit, &c. No. 33; and in *Gulshen* a rose garden, No. 46: they are sometimes connected with *Lam*, or other letters, in such a manner that they appear as if proceeding from the upper part of the latter: thus in *Gulshen* before quoted, No. 46: and in the words “*az andishet dilesh*,” from the thoughts of her heart, No. 103: where the last word is above the line\*.

FROM many combinations these letters assume a very whimsical appearance, which, without previous study, a beginner cannot well account for: but Time renders such figures easy and familiar: as in the word *Sekhun*, No. 53, a discourse, speech, &c. where the initial *Sin* is blended with the following *Kha*, this word is written in a more regular manner, No. 28: (See also under the letter *Nun*, in this chapter, where No 53, is referred to.)

FROM the using of one point only, for the three of *pa*, the dash of the letter *Sin*, and the reversing of the

\* The index prefixed to the first chapter of this work, will point out the pages where this number, and all the others are explained.



final *ya*, with the total omission of that letter's diacritical points, the word *pefy*, more, many, &c. No. 54, exhibits an appearance very different from that which it wears when written in the regular *Nisghi* hand.

SIN (or Shin) is very often abruptly blended with *Ra*, as in the first syllable of the word *Seranjaum*, the end, &c. No. 2; and in *Mesbryk*, the last, No. 66.

As in the Hebrew alphabet, the letter *Shin* *ש* is only distinguished from the *Sin* *ס* by the addition of a point: so with the Arabic and Persian characters of the same name, the diacritical points alone constitute any difference. For observations, therefore, on *Shin*, as affected by its points, I refer the reader to that chapter in which they are particularly treated of.

### *Of the Letters SsAD and ZzAD.*

The point over the latter of these characters alone distinguishes it from the former; in some Manuscripts these letters are hastily described as almost round, and blended, in a confused manner, with that which follows in the lower limb: as in *Nesret*, brightness, &c. No. 55: *Sebra*, a desert, No. 56; and *Hexret*, Majesty, presence, &c. No. 57.

*Of the Letters TA and ZZA.*

THESE letters are not liable to many irregularities: the point over the latter is its only distinction from the former. They are sometimes abruptly blended with a succeeding letter: as in the word *tawk*, power, &c. No. 58.

*Of the Letters AIN<sup>•</sup> and GHAIN.*

In some MSS. these letters when initial are described as nearly round: the extremities being so much contracted as to form almost a circle: thus in *Ghemzeh*, a glance, &c. No. 44: *Izaur*, a face, No. 40.

WHEN medial connected, the *Ghain*, if the head be not properly flat and broad, may often be mistaken for the letter *fa*, as in *Nughmet*, harmony, music, No. 61.

*Of the Letters FA and KAF.*

THESE characters are to be known, one from the other, by a single point over the former: two being the characteristic of the latter. But in the writings of the Moors of Barbary, or Western Arabs, the letter *Kaf* is described with

one point only, and that it may be distinguished from *Fa*, the point of the latter is placed under the letter.\*

WHEN medial connected, these letters are often described as a circle not filled up, or a figure of *Nought* with us, as in *Istickbaul*, No. 5: *Goft*, he said, No. 62: *Hekyer*, truth, reality, No. 63; *Asbusteh*, enamoured, confounded, &c. No. 64, and other examples.

As I mentioned under *Ghain*, that letter, if too much rounded, may be sometimes mistaken for the *fa* medial: as in *Nughmet*, music, &c. No. 61. These letters, like many others, may be lengthened at pleasure, as in *Fermuden*, to command, &c. No. 65.

FINAL, they are sometimes described as a bow or curve, thus in the word *mesbryk*, the East, No. 66; and this curve is often expressed with an upright extremity so as to appear like an *Alif*, thus in *Tawk*, power, strength, &c. No. 58.

FOR irregularities of the points, see next chapter.

### *Of the Letters CAF and GAF.*

THERE are but few manuscripts in which the Persian *Gaf* with three points, is distinguished from the Arabic *Caf*, which has not any; thus they write *Gulra*, the oblique

\* "Occidentales Arabes seu Mauri  $\tau\tilde{\phi}$  Kaf unum tantum punctum imponunt; unde  $\tau\tilde{\phi}$  *fe*, ut ab eo discernatur, punctum substernunt."—Wasmuth, Arab. Gram. p. 3.

case of *Gul*\* a Rose, No. 7: *Pechegàn*, Infants, No. 15, and many other instances—The first oblique stroke of this letter is not always joined to its perpendicular one, as in *Leiken*, but, No. 67; and this upper or oblique stroke is generally the longer of the two, as in the example just quoted; the word *Yeky*, One, No. 68; and *Goft*, he said, No. 62.

It is sometimes written after the plain *Niskhi* manner: and is frequently combined with other letters in a form apparently confused, as in *gumar*, from *gumariden* to gnash the teeth, to compel, &c. No. 69; and in some combinations, particularly with *Mim*, it is often so described as to give the appearance of a *Kha* or *bha* to the succeeding letter, as in the No. last quoted, and in the word *Kumanet*, thy bow, &c. No. 70.

THE upper or oblique stroke is often waved a little, as in *Goft*, he said, No. 62: *Yeky*, One, No. 68, and others. In some MSS. I have found this upper stroke described by a little figure somewhat resembling our capital letter S; as in *Goburbay*, Jewels, No. 71.

\* The word *Gul* signifies a *flower*, in general, but the Persians use no other, when speaking of their favourite, the Rose;—the word *Gul*, therefore, in this sense, signifies “*the flower*,” by way of excellence.—See Kœmpfer's *Amenit. Exotic.* p. 374.



THE very simple form of this letter, in every combination, secures it from any extraordinary liberties of the Penman. For its combination with *Alif*, under the title of *Lamalif*, see the end of this chapter.

*Of the Letter MIM.*

A simple dot, in many manuscripts, serves to express this letter when initial, as in *Ameedum*, my hope, No. 12; and in *Murd*,\* a man, No. 41—and a medial *Mim*, like an initial, is often nothing more than a very small point or dot scarcely discernible as in the word *Ghemzeh*, a wink, &c. No. 44; and when final, according to the writer's fancy, its tail may be described either long or short, as *Serenjam*, the End, No. 2: *Ameedum*, my hope, No. 12; *Cbeshim*, the eye, No. 24, &c. &c. Of initial and final *Mim*, an example is given in *Ameedum*, before quoted, No. 12.

*Mim* is often blended in a strange manner with other letters: as with initial and final *ba*, in the word *Heme**h*, all, No. 78; where it is written three different ways: also with *ya*, and *alif*, in *Solyman*, a proper name, No. 47: with *shin*, and *ba*, in *Bechesbmbai*, to the Eyes, No. 16; and many other examples.

\* Although the Persians have many ways of expressing *Man*, in a general and particular sense, yet I cannot discover that there is any single word, in their language, which possesses the same distinctive power, as the *vir* and *homo* of the Latins, the *ανρ* and *ανθρωπος* of the Greeks, and the Hebrew *אדם* and *אנש*.

*Mim* is often joined to another letter by a long turned stroke, as in *Men*, me or mine, No. 79; also in the same word, No. 80: *Chun men*, like me, when I, &c.


WHEN it is necessary to fill up a line, by dilating or prolonging a letter, the head of final *mim* is often very much flattened and extended, as in *Ghem*, grief, or trouble, No. 60: *Niseem*, a gale, No. 81.

### *Of the Letter NUN.*

THE body or stroke of this letter, when initial, is often so faintly marked as to be known only by its point: thus in the word *Niseem*, a gale, breeze, No. 81: *Nishayed*, it is not fit, No. 33. Also in other parts of a word, as in *Auncbeh*, that, which, &c. No. 3: *Surenjam*, the end, conclusion, No. 2.

THE first or right-hand stroke of final *Nun*, is generally longer than the other, that is, it rises higher above the line, as in *Dashtun*, to have, No. 6: *Pechegàn*, infants, No. 15. *Solyman*, a name, No. 47.

AND final *Nun* is sometimes very strangely described by a kind of oblique waving stroke, marked by the diacritical point, as in *Sekbun*, a word, discourse, &c. No. 53; and *Damen*, a skirt, border, &c. No. 82. The two extremities of final *Nun* are often brought so close together as nearly to touch the diacritical point—thus in *Sekbun*, a word, No. 28; and in *Leiken*,

but, No. 67. And final *Nun*, is sometimes expressed by a mere plain dash with the point over, thus 

• *Of the Letter VAW.*

I HAVE already mentioned this letter when treating of the *Dal*, to which I refer the reader. For some further remarks, let him consult the fourth chapter.

*Of the Letter HA.*

THERE is not, I believe, in the Arabic or Persian alphabet, any letter which assumes, in every situation, a greater variety of forms than the letter *ha*.—It is sometimes expressed by a little upright figure resembling our comma reversed, as in *Mahy*, a fish, No. 83. *Zerdhusht*\* Zoroaster, No. 43: and the first *ha* in *Goburbay*, jewels, No. 71.

\* Of this great prophet of ancient Persia, (whose name has been spelt several ways) the Life at large is given in Hydes Relig. Vet. Pers. The *Zend a vesta*, or supposed writings of Zoroaster, were translated into French by M. Anquetil du Perron, and published at Paris, in 3 vols. 4to. 1771. The authenticity of this work was the subject of much controversy, and produced a confutation of it in the "*Lettre a M.A. du Perron, &c. Oſ. Lond. 1771*", from Sir. W. Jones; who has, however, with much generosity, allowed considerable merit to his deceased antagonist, in a recent publication—Anniversary Dissertation on the Persians, 1789.



WHEN joined to *Alif*, as in the second *ba* of the last example, the syllable appears as a double upright comma. See No. 71.—It is sometimes little more than a small turned stroke, as in *bemchunank*, No. 73; and it is often described like a heart, as in the upper figure of *Hemeb*, all, No. 78; also in *Mibr*, the Sun\*, No. 84; or as a circle with a stroke passed through it, as in *Beber*, to all; every, &c. the middle figure, No. 42; and it is often described as a little circumflex: thus in *Hemeb*, all, the lowest figure, No. 78; and in *Hemchu*, like as, so, &c. No. 85.

It is frequently described by an open turn of the pen, as in the word *Hind*, *India*, No. 38. Of initial *ba*, when expressed by a turned figure or circumflex, I shall here remark that it often is brought so near to the lower part, or the whole so rounded, as to assume, in some instances, the appearance of the letter *Ssad*, irregularly expressed—(See under that letter) as in *bemchu*, like, as, &c. No. 85.

WHEN medial connected, in *Talyk* MSS. *ba* is generally written as in the words *Becheshm hai*, No. 16; and *Beber*, to all, every, &c. the upper figure, 42: but it sometimes does not descend so low on the line, as in the lower-most figure of the same number.

\* This word may be pronounced *mohur*, *moor*, &c. and has various significations accordingly; among others it means a gold coin, current in India, a seal, ring, love. See the note on *Aftaub*, in the next chapter.

MEDIAL connected *ba*, is sometimes expressed as the initial, thus in *Hey bat*, a vast desert, No. 86 : when final, this letter is commonly described by a plain circle or figure of *Nought*, as in *Padiſhab*, a King, No. 13 : and *Ghemzeh*, No. 44 : this is the case when unconnected, and according to the *Nis̄khi* hand ; but the Persians in their *Talick* manuscripts have deviated very much from the simplicity of that kind of writing, when this letter occurs in the end of a word, connected ; for they frequently express it by a little curl of the pen : as in many of the foregoing examples, particularly *Auncheh*, No. 3 : *Cheb*, No. 25 : *Seyah*, No. 45 : *Ashusteh*, No. 64 : *Keh*, No. 72 : *Wallah*, No. 77. No. 103, &c. &c. From these examples it will appear how very abruptly a final *ba* is joined, sometimes, to another letter ; and in the lower figure, No. 39 : *Sheb*, for *Shah*, a King, it is almost confounded with the stroke of *Shin*.

FINAL *ba* is sometimes irregularly joined to letters, which are so prolonged as to involve in the extremity of their flourish, the little *o*, or circle that expresses *ba*\*, as in *Mandeh*, remained, &c. No. 35 : *Chebreh*, face, air, &c. No. 36, and in *Andub*, grief, &c. No. 37.

IN No. 78, three instances are given of initial and final *ba* in the word *Hemeh* all.

\* Similar liberties have been taken by the Greek Scribes ; thus in the combination (for it cannot be called a contraction) of the letters *ro* and *omikron*, in *degon* ; of *ro* and *alpha* in *andegon*.

To express *ta*, and in the feminines of some nouns, a final *ba*, with two points over, is frequently written as in the *Nis̄khi* hand.

*Of the letter YA.*

WHEN initial or medial, this letter is known by its two diacritical points below, which distinguish its stroke or body from B, P, T, N, &c. this body is sometimes rounded or lengthened at will, as in *Befiaur*, much, many, &c. No. 14: and *Shirauz*, the name of a city in Persia, No. 49. In some writings the medial connected *ya* is scarcely marked, unless by its points; as in the word *Ameedum*, my hope, No. 12.

WHEN placed before *Mim*, medial or final, it is often described by a kind of curve or semicircular turn, but still known by its points below, as in *Solyman*, No. 47; and *Teshym*, No. 19: and in other combinations, as in *Seemeen*, silvered, of silver, &c. No. 87.

OF *Ya* final, the extremity is sometimes carried up straight and high, so as to appear like a final *alif*, as in *Shuky*, jollity, mirth, &c. No. 26; and this stroke is often brought so close to the opposite side of the letter, as to inclose nearly the whole space; thus in *Goburbay*, jewels, No. 71.

IT is sometimes on the contrary, much separated, and the letter open at top, as in *Becheshmbay*, to the eyes, &c.  
No.

No. 16: But in all it is to be remarked that the first or right hand stroke is generally higher above the line than the other, as in most of the examples before quoted; and in the following specimens.

As in the Arabian *Nis̄khi* hand\*, the tail of final *ya* is sometimes turned back; thus (with points in the word *Sawky*, a cup-bearer, water-carrier, No. 88; and (without points) as in *Pes̄y*, many, more, &c. No. 54: From this circumstance in many combinations, a word terminating as above, assumes frequently a very strange appearance, as in *Geety*, the world, No. 20: where although the points of medial and final *ya* are marked, the whole seems irregular and confused.—For the points see next chapter.

FINAL *ya* unconnected, is sometimes thrown above the other letters of a word, in a fanciful manner, as in *Sad̄*, the name of a most celebrated Poet, No. 48; and the same word still more irregularly written in No. 89.

AND it is often described as almost a straight line, drawn horizontally over the other letters of a word, with scarcely any turn at the beginning (which is to be observed in *Sadi*, No. 48) as in *Pery-rooi*, with the face of an angel or fairy, No. 90. For some other irregularities in the position of final

\* Je (*ya*) finale interdum retrocedit, &c.—See “Wasmuth. Arab. Gr. p. 3.” and the *Alphabetum Arabicum* of the learned Erpenius prefixed to his history of the Patriarch Joseph, from the Koran; 4to, 1617. Leyden.

ya, and difficulties occasioned by the omission or misplacing of this letter's diacritical points, I refer the reader to the two succeeding chapters and the engraved specimens.

### Of LAM-ALIF.

IN the Arabic and Persian Grammars, this compound character is generally placed at the end of the alphabet: it is, in fact, composed of *Lam*, in the hollow of whose curve or lower part, the letter *Alif* is inserted, as in the plain *Nis̄khi* hand. But this *Alif* is sometimes placed upright, and not in the hollow of *Lam*, as *Gulaùb*\* Rosewater, No. 91; and it is often so blended with the turn of *Lam* as to appear like part of that letter, as in the word *Laleb*, a tulip, No 92.

BUT of this character, as of all the others, many examples, will be given in the succeeding specimens, and many irregularities and difficulties of combination explained, which

\* So fond are the luxurious Persians of the Rose's delightful odour, that they not only sprinkle most profusely in their apartments, the water distilled from its leaves, but having prepared it with cinnamon and sugar, they infuse it with the coffee, which they drink. The Rose of *Shirauz* is reckoned the most excellent of the East; and the essence of it highly esteemed even in the furthest parts of India; the scrapings of Sandal-wood are often added in distillation to the leaves of this flower; but the pure essential oil, or thick

substance, which they call



*Ottar-gul*, or essence of Roses, is more

precious than gold.—See “Kœmpfer's Amenit. Exot:” 374; the remarks on *Shirauz*, in page 26, &c. of this Essay, and some passages in the fifth and sixth chapter.

have,

have, I am well aware, escaped me in this superficial analysis of the alphabet; and as the chief difficulties and inaccuracies of Persian writing are occasioned by the omission or false collocation of points, I have thrown together in the next chapter, such observations on them, as the perusal of several hundred original manuscripts has enabled me to make.

## CHAPTER III.

## OF THE DIACRITICAL POINTS.

IT is almost unnecessary to inform the reader (supposed to be already acquainted with the *Nis̄kbi*, alphabet) that in the Arabic and Persian languages the points constitute an essential part of the letters, and that according to their situation and number, they distinguish one character from another; thus a little stroke, with one point over, is an *N*; with two, a *T*; with one point under, a *B*, &c. In this respect they differ from the points in the Hebrew language, where they supply the place of vowels, and govern the sense and pronunciation of words without affecting in the least the characters of which those letters are composed, as in the trite example דָּבָר whose three letters continue invariably the same, whilst the word, according to the nature and number of vowel-points applied to it, may be pronounced no less than eight different ways, *dabar*, *dobar*, *dibber*, &c. and the sense accordingly changed\*.

\* See "Bayley's Entrance into the Sacred Language," p. x; Duod. Lond. 1732.





73	عجبناک	74	نرت	75	شکر	76	جاش	77	والد	78	مہم
79	سن	80	چون	81	یم	82	دافن	83	ماہی	84	مہ
85	یہ جو	86	یہ صحت	87	یہین	88	یانی	89	کوب	90	پری
91	کلز	92	لالہ	93	ان اسیت	94	لسہ	95	ثنوان	96	حیل
97	پا	98	پیر	99	پوید	100	کسند	101	سہ	102	ون
103	نیش	104	اکن	105	بارہ	106	حاک	107	دستوی	108	جوانہ

THE importance of accuracy in the use of the Persian points is obvious, as any omission, confusion, or misapplication of them may totally change the letters, and of course the words themselves. To such inaccuracies in rough copies, we may ascribe numberless errors, which, as I before said, (Chapter I.) have found their way into manuscripts very beautifully written, but which have been transcribed from those erroneous copies.

IN books, however, very correctly transcribed, it is not unusual to omit totally the diacritical points of final *ya*, the form of that letter, if properly expressed, securing it in general from any mistake—but when hastily written in some combinations, and its points omitted, final *ya*, has often, at first sight, the appearance of a final *sin*; thus in *Maby*, a fish, No. 83; and I have seen the word *Shud*, was, described as in the upper figure No. 39; without its points: but such irregularity is rarely to be found in any manuscripts, except those written in the *Spekesteb* hand.

ALTHOUGH the just number of points may be expressed, yet they are often so irregularly placed and thrown together, as to require from the beginner a minute analysis, with study and time, as in the words, “*Aun aštaub est*,” that is the sun, No. 93: here the point of *fa* is combined with those of medial *ta*, the *ba*, *sin*, and final *ta* are written over the first part of the word, and the point of *ba* placed at the end of all, nearly under the final *ta*. But the sense suggests the true letter, although the situation of that point gives to this character


rafter the appearance of a final *Ba*, and the final *ta*, being furnished with its points, shews that if any be placed under it, they must belong to some other letter of the word—a little consideration will, therefore, prove that the point placed irregularly under final *ta*, can belong to no other letter than the *ba*, of *aftaub*.

AND though of final *ya*, the points are often omitted, yet those of that letter, initial or medial, cannot be left out, without reducing the reader to the necessity of supplying the equivocal body of that character with imaginary points, according to his conception of the sense, thus in No. 94, by adding points above and below, the figure may be made to spell, *Sepeed*, *Sheneed*, and many other combinations.

HERE I shall observe that when two letters come together, whose points in Number are properly three, these generally affect the same mode of description, as the points over *Shin*, or under the letter *pa*, that is, as if within a triangle, or forming a kind of pyramid; thus in the word *Aftaub* \*, the Sun,

\* It may naturally be supposed, that the ancient Persians, to whom the sun was an object of religious veneration, had many names by which they expressed that glorious luminary. The name here given is one of those most generally used, and the word *Mibr*, (See note Chap. 2d) was principally applied to the sun as a sacred name. Of *Mibr* was compounded the name of *Mibridad*, whom Tacitus calls *Meberdates*, and the Greeks endeavouring to retain the aspiration in the first syllable, style *Mithridates*; in like manner they express the word *Mibr* by *Mithra*. According to a writer quoted by the learned *Selden* (*De Diis Syris-Moloch*) the Sun was also called in Persian *Adad*; and the celebrated Dr. Hyde, has enumerated many other epithets and titles, by which it was distinguished. See the *Relig. Veter. Persarum*."


No. 17; also *Auftadeb* fallen, No. 22; and *Nutvan*, cannot, it is impossible, &c. No. 95. These are examples of letters whose points are above the line: but when they are below, the base of the triangle, if I may use the expression, is to be next the line, or the pyramid reversed; that is, two points parallel with the line, and one under, as, this figure will best explain.




SEE also *Biya*, come, ho! bring thou, &c. No. 97, *Peer*, old, an elder, &c. No. 98, and Nos. 17, 22, and 95, as above. Among some hundred manuscripts which I have examined, there are but two in which this rule has not been observed, and even in those books the deviations from it were very rare, although written throughout with much coarseness and inaccuracy. But the three points are often described, having the two next the line, whether above it or below, blended together, as in *Shimshad*, the box-tree, No. 11. *Imshab*, this night, No. 52; and *Gofst*, he said, No. 62. Also, when below the line, as in *Asp*, a horse, No. 18; *Pery-rooe*, fairy-faced, or beautiful, No. 90.

IN a Persian manuscript now before me, very coarsely written, I observe, that when the same letter occurs twice in one word, the transcriber has expressed the points belonging to those two letters, as if there was but one. Thus, in the word

*Bulbul*,

*Bulbul*, a nightingale\*, one point below serves for the two *ba*'s, as in this figure, 

ALSO, in the word *Shemshbeer*, a scymetar, or sword, where the points of one *Shin* are used for those of both, and the word is thus written 

THE points belonging to some single characters are often expressed by a little curled stroke, as those of *Shin* in *Kooshteh*, slain, &c. No. 100, and *Shud*, was, No. 101 : of *Chim*, in the word *Chun*, when, like as, &c. No. 102 ; and in *Picheed*, for the infinitive *Picheedun*, to associate with, to twist, involve, &c. No. 99. But it is not only when three points come together, that they are thus confused and blended ; we find, in some manuscripts, the two points of *ta*, *ya*, *kaf*, &c. expressed by a little figure, as in Nos. 86, 87, 88, and many others ; and sometimes scarcely more than a single point to mark them, as in *ast* or *est*, he is, &c. No. 4 : *Daughy*, a wound or scar, No. 109.

THE two points belonging to some letters, are often placed one perpendicularly over the other : as in *Yshk*, violent

\* I have already mentioned this favourite of the Persians, in the introduction, and shall have occasion in the course of the following chapters, to quote some passages on the subject from the Eastern poets.

love, No. 59: *Kumauner*\*, thy bow, No. 70; and *Hekyket*, truth, reality, No. 63.

THE points are not always placed exactly over or under the characters to which they belong, as the reader must have already perceived in many of the examples, particularly that of *Ba* in *Bokbara*† a City, No. 8; of *Ta* in *Grifty*, No. 21; of

\* The word *Gumaun*, signifies an opinion, doubt, &c. and should be written with three points over the first letter to distinguish it from *Kumaun*, a bow.—“Sed Scriptores nunquam fere apponunt ista tria puncta et ideo multoties oritur confusio, quia multa nomina inter se diversa scribuntur eodem modo, &c. &c.”—See the old “Grammat. Lingue Persicæ,” by Father Ignatius.—Rome, 1661, 4to p. 7; where he quotes the word in question.

† Bokhara is the name of a celebrated city in Tranfoxania, or that country beyond the river *Gihoon*, which the Persians, also call the *Aub-i-Amu*, or waters of *Amu*; the city is surrounded by an immense wall, with seven gates, and contains a great number of handsome edifices; its gardens are watered by the river *Sogd*, whence the Province has been styled *Sogdiana*; and it is celebrated as the birth place of many learned men, among whom *Avicenna* is the most eminent.—See the “Hist: Priorum Regum Pers: from Mirkond; of the ingenious Bernard de Jenisch, 4to Vienna, 1782—p. 148—9: where he quotes that couplet from the Sonnet of Hafiz, so well known by the beautiful translation of Sir Wm Jones.

“ Sweet Maid if thou wouldst charm my sight,  
 “ And bid these arms thy neck infold,  
 “ That rosy cheek, that lily hand,  
 “ Would give thy poet more delight  
 “ Than all *Bokbara*’s vaunted gold,  
 “ Than all the gems of *Samarcaud*.”

See Jones Pers. Grammar, p. 131, third edit. Lond. 1783, 4to; and his Asiatic Poems and Translations, p. 59, Octavo, Lond. 1777, Second Edition.

*Kba* and *ya* in *Zelekba*, No. 27; of *fa*, in *Firmuden*, to command, No. 65; also in *Hezret*, majesty, &c. No. 57; where the point of *Zzad* is placed so much to the left of that letter as to seem belonging to the stroke of *ta* above it, which, if its own points had not been expressed, would thus become a final B: See also *Imshēb*, to night, No. 52.

OF the arbitrary manner of placing the points, frequent instances occur in the subjoined specimens: those of medial and final *ya* reversed, and of *ta*, in *Geety*, the world, No. 20. of *fa* and *ta* in *Grifty*, No. 21: In the words “*Az andisheb dilesh*, from the anxiety or thoughts of his heart, No. 103,—the points of medial *Shin* in *Andisheb*, and of final *Shin*, in *Dilesh*, are placed over the dash of the latter; and those of *ya* in *Andisheb*, under the middle of the body or dash of *Shin* in that word. The points are often placed so high above their letter, as to seem rather belonging to an upper line, or some other word, especially when the body of the letter is not strongly marked, as in *Auncbeb*, No. 3: *Zelekba*, No. 27; and the same irregularity may be found, when the points are below the line.

THE stroke of some other letter often intervenes between the diacritical points, and the letter to which they belong; as in *Sadi*, No. 48, where the three first letters are between the final *ya* and its points; and in *Aunkeb*, he who, No. 104: where the point of *Nun* is thrown above the stroke of *Caf*,

also in *Bazy*, play, sport, &c. No. 105, where the final *ya* reversed is between the point and the body of the letter *za*, and the points of *ya*, are placed to the left.

A point is sometimes so irregularly placed as to seem touching a letter to which it does not properly belong; as in the word *Kbawk*, earth, clay, &c. No. 106: and in *Dest a Sadi*, No. 107, the hand of Sadi, where the points of final *ta* in the first word, being described as blended together, are placed touching the stroke of the letter *sin* in *Sadi*.

WHEN *ya* is the final letter of a word, and expressed by an irregular flourish (see under *ya* last chapter), the letter immediately preceding and connected with it, may be known by the situation of its point, if it be one of those letters which possess such a characteristic; for if the point be to the right, it is a *ba*, or some letter whose points are below the line, as in *Javabi*, an answer, No. 108.

If the point, be at the left, it belongs to one of those letters, whose point or points, we describe above the line, as in *Daughy* a mark, wound, scar, &c. No. 109; and in *Mani*, No. 110, the name of a famous Persian painter, and Heresiarch, who is called in our Ecclesiastical history *Manes*, and his followers *Manicheans*. By the Persians he is styled “*Mani Nakhasb*,” or “the painter\*.”

THE

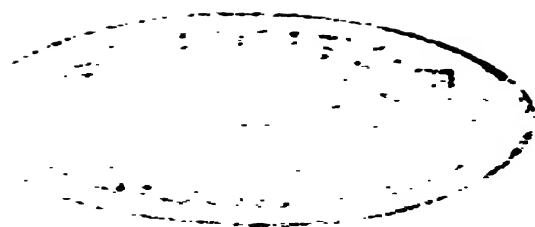
\* Of this ancient Artist's paintings, so celebrated by Poet *Nexami*, no vestiges have been discovered: equally an object of religious persecution to the Christian and Maho-



THE points in writings where the characters are large and clearly expressed, are not always round, but rather a kind of square, or lozenge.

I shall close this chapter by observing, that it is not unusual in many finely written MSS. to decorate some parts of a page, particularly ornamented writings, with a figure like that of three points, as in plate V. No. 5—But a little attention and habit will tell when those points are merely ornamental, and consequently superfluous.

metan Zealots, it can hardly be supposed that the works of this arch heretic would descend to the present day, through fifteen centuries, without any other injuries than those of time.—That they have totally perished is most probable: but that all the traditions concerning this impostor's skill in painting, are mere fictions, is an opinion I would not, by any means, hastily adopt, notwithstanding the gross anachronism, by which *Naxamj* has introduced him into his history of Alexander, as contemporary with the Macedonian Prince. On the probable nature of those pictures, with which he is said to have decorated his *Engelien*, or gospel, and *Arxubenk*, his book or collection of drawings so often alluded to by Persian writers, I shall offer some observations in another place.



729	دکھ	730	یہ	731	حل	732	یہ	733	میت	734	حکایت
735	سج	736	میں	737	نغمہ شوق	738	کشتی	739	شہین	740	کشتی
741	دل	742	پروردہ	743	سکینہ	744	جام	745	د	746	کشتی
747	دریغ	748	ازمن	749	مگر - کر	750	بہشت	751	کشتی	752	یہ
753	بر سخت	754	یہ	755	کشتی	756	اور اور اور اور اور	757	کشتی	758	کشتی

738	بر کشتی	739	سرسون	740	کشتی
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## CHAPTER IV.

## MISCELLANEOUS OBSERVATIONS.

FROM the confused collocation of letters, and the irregular position or omission of points, we find in many *Talik* manuscripts, that not only whole sentences and lines, but also single words assume a very fantastic and uncommon appearance: as in the word *Hafyl*, gain, result, &c, No. 111: where the top *Alif* joins the lower part of the letter *Ssad*.

ALSO in *Dilfereeb*, alluring or charming the heart, No. 112, where the point of final *ba*, is most irregularly placed under the letter *Lam*, and the *ya* and final *ba*, thrown over the other letters, so that the point of *fa* seems to belong to the stroke of *ba*, *ya*, and the points of *ya*, are placed under the letter *Lam*.

OF a letter intervening between the points of another, and its proper body, some instances have been given in the last chapter, particularly No. 48 in *Sadi*: *Aunkeb*, No. 104; and the word *Bazy*, No. 105; from this circumstance, and the placing of *Kafs*, two points to the left, instead of over their proper character, the word *Caf*, No. 113, appears at first

fight

fight a little difficult : It is the name of a fabulous mountain much celebrated in the Eastern Romances\*.

FROM the nature of some letters, which hang from, or depend on each other in certain combinations, a word often seems nearly upright, or perpendicular, as in *Hemchu*, like as, so, &c. No. 85.

To fill up a space, and render all the lines of equal length, which the Persians much affect, particularly in writing poetry, they often divide or prolong a word in a very fanciful manner : thus in *Hekayety* a story, history, &c. No. 114; where a space is left between the syllables *beke* and *yety*, under which is drawn the reversed tail of final *ya* : and for the same purpose they often connect two letters by a long dash or flourish of the pen, which has in many instances the appearance of the letter *sin* as usually written in the *Talik* hand ; thus in *Heech*, nothing,


\* The mountain of Câf (which some suppose mount Tauris) is said to be the residence of a fabulous animal, an immense bird or Griffin called the *Simurgh*; there, notwithstanding the proverbial barrenness of this dreary mountain, the voracious monster is enabled to satisfy the calls of hunger ; so great is the liberality of heaven to all its creatures. “ The  
“ Omnipotent,” (says *Sadi*) spreadeth his table to such an extent, that even the *Simurgh*, in  
“ the mountain of Câf, eateth his share.” The original Persian lines are given in the  
“ Asiatic Miscellany,” No. 2, p. 242, Calcutta, 1789, 4to. and are as follows :—

“ Chenaun pihen khân kerm kesterd

“ Keh Simoorgh der Kaf kesimet khoord.”

In my manuscript copy of the *Bostan*, (one which the celebrated Chardin brought from Persia,) instead of *Kesimet*, I find the word *Roonse*, which we may translate, a daily allowance, from *Roon*, a day.

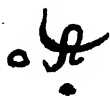
no, never, &c. No. 115; where the final *Chim* has but one point, (See under that letter, Chap. II. ) and in the word *Muheyia*, arranged, prepared, &c. No. 116: where a long dash connects the *ya* with final *Alif*.

IN the words *Bi-bazyl*, thus written,  (compounded of *bi* or *bee*, without, and *bazyl*, gain, result, advantage,) the *ya* which should be final in the first word, is irregularly joined to the *bba* of the next, and its points placed with the point of *ba*, while a long dash connects the *bba* with *Alif* in *Hazyl*.

AND they sometimes fill up a line with little oblique strokes, as in Plate V. No. 6.

BUT on the other hand, when a line is crowded they often blend letters so as to create much seeming confusion; thus in the words *Ghemma Yshk* the pain or affliction of love, No. 117; the body of *Ghain* is made to serve also for that of *ain* which begins the word *Yshk*, love: the point above, which constituted that character *Ghain*, being in imagination done away.

IN the word *Padshah*, a king, the *alif* and *dal* are irregularly joined at the top, (as those of *Shim Shad*, already mentioned, No. 11; Chap. II. Letter *Dal*) and the stroke of *Shin* in *Shah*, is brought through the former syllable *Pad*, which circumstance, with the absence of *shin*'s diacritical points, gives the word a confused appearance, thus,



IT is sometimes considered as ornamental to bring the flourish of one letter so far round as to touch that of another, though belonging to a different word, as in *Keshty Noab*\*, the ship or ark of Noah, No. 118; where the tail of final *ya*, in the first word, is joined to that of final *bha* in *Noab*.

IN the words *Shudy gunge*, thou wert a treasure, No. 119; the flourish of final *ya* in *Shudy*, not only touches, but is quite blended into the curve or tail of the final *jim* in *Gung* or *Gunj*, the point of *jim* is therefore placed in the hollow of that flourish, which constitutes final *ya*, and the points of this letter are altogether omitted, which circumstance increases the seeming difficulty of the whole combination.

As the Persians scarcely ever divide a word, by placing its parts in different lines, when too much crowded, they invariably write such parts of words above the line, never below, as in *Aumedest*, No. 9; *Sâdi*, No. 48; *Lashkuresh*, No. 50; *Hezeret*, No. 57; *Aun aštaubešt*, No. 93; and many others.

THE name of *Sadi* having occurred three or four times in the course of this work, I shall here take occasion to mention, that the birth of this celebrated poet, happened at Shirauz, in the year of our Æra 1175; he was author of the *Gulistan*, or

\* The story of Noah is related in the Koran, (of which the Seventy-first Chapter bears his name) but the Mahomedans have taken some liberties with the original narrative. The Ark, according to a Musulman commentator, was twelve hundred cubits long, and six hundred broad. See "Savary's Koran, Vol. I. 245. Note, chapter of Hod.

Bed of Roses ; the *Bostan*, or Fruit Garden ; the *Molamaât*, or Rays of Light, and a large collection of odes and sonnets, alphabetically arranged in a *Divân*. The first of these works has been published with a Latin version by the learned Gentius\* ; in the German language by Olearius† ; and by another person in French‡. Of the second, some partial extracts have appeared in the Asiatic Miscellany||. The third, is a manuscript extremely scarce, and from the *Divân*, which contains above a thousand beautiful poems, very few passages have yet found their way into print. Sadi was the author of fourteen or fifteen other works ; but Mr. Le Bruyn, (see his Travels) must have been misinformed, when he learned, on visiting the poet's tomb in 1705, that twenty Arabic volumes were still extant of his composition. I shall not here suppress, that there is also attributed to *Sadi*, (although I hope without foundation) a small

\* Rosarium Politicum, &c. Amsterdam, 1651. Folio, Persian and Latin.

(Saadi) Rosarium Politicum, cura Gentii. Amsterdam, 1655. Duodecimo. Latin.

† Persianischer Rosenthal ubersetzet von A. Olearius, with plates. Schleswig. 1654. Folio.

‡ This French version, which was probably made from the Latin or German translation before mentioned, is entitled, “ Gulistan ou L'Empire des Roses, Traité des Mœurs des Rois ; composé par Mufladini Saadi, Prince des Poetes Persiens, Traduit du Persan, par M. \*\*\*. Paris. 1737. Duodecimo.

|| Asiatic Miscellany, No. 2, p. 235, &c. Calcutta, 1789, Quarto, where part of the preface to, and a passage from the *Bostan* are given ; of this work, some translations into French may be found in the travels of the Chevalier Chardin.



collection of short poetical compositions (see page 19,) inculcating lessons of the grossest sensuality, and breathing all the licentiousness of the most unchaste imagination. These in the manuscripts before me are inconsistently placed among the beautiful, moral, and sentimental distichs which follow our author's *Divan*; and in an Arabic introduction, he declares his repentance of having composed those indelicate verses, which, however, he excuses on account of their giving a relish to the other poems, "as salt is used in the seasoning of meat:" and if one can allow any merit to such productions, it may be said of him as of Petronius, "that he wrote the most impure things in the purest language\*."

AN ingenious friend, whom I shall mention in the course of this Essay, when on the subject of eastern music, is in possession of a most valuable manuscript Treatise on that art, which from many circumstances he conjectures to be the work of *Sadi*; the language is Persian, and the subject treated in a scientific and masterly manner. Of this celebrated poet, the portrait was lately to be seen in a building near *Shirauz*,

\* Since this passage was written, I have had an opportunity of inspecting the first volume of *Sadi's works* (printed at Calcutta in folio, 1791: in Persian, with an English preface, &c. by J. H. Harrington, Esq.) sent as a valuable present from Sir W. Jones, to the late Professor Schultens, in whose Library at Leyden, I was permitted to examine it: and I was sorry to find, that in the list there given of *Sadi's works*, the "*Book of Impurities*," is enumerated as authentic.

representing him as a venerable old man, with a long silver beard and flowing robes, holding in his right hand a crooked ivory staff, and in the other a charger of incense\*. He lived to the advanced age of one hundred and sixteen, and his tomb is still visited with the respect due to classic ground, at a little distance from Shirauz, his native city.

BUT I return to my subject: it is not only parts of words that are thus placed above the line, sometimes two or three entire words are written over the former part of it. In the course of the annexed specimens, many instances are given of the confusion arising from this circumstance: but I shall here give a few examples of irregularities in the collocation of letters and words from manuscripts immediately before me.

IN the word *Gulaub*, Rosewater, No. 91: final *Ba* is above the line, its stroke touching the *Lam-Alif*, and its point below, under the juncture of *Gaf* and *Lam*.

IN *Kashgy*, would to heaven! &c. No. 120; the two first letters, *Gaf* and *Alif* are placed within the stroke of *Shin* above, and the reversed tail of final *ya* below: which hangs from the medial *Gaf* by a strange turn of the pen.

IN the compound word *Dilruba*, ravisher of hearts, &c. No. 121, the *ra* and *varw* are over the hook of *Lam*, and the

\* See \* Francklin's Tour from Bengal to Persia, in the years 1786-87, p. 97, Octavo, London, 1790.

turn of *Ba* touches its extremity : the point of *ba* is thrown to the left of the word.

IN the words “ *Por Kurdeb az aub*,” filled with water, No. 122 : the final *ba* is thrown over the other letters, and its point placed at the left extremity of all : whilst the orthographical mark *Medda*, belonging to the word *aub*, is placed over the stroke of final *ba*, and increases the confusion by appearing, in some respects, like another letter.

BUT it sometimes happens that in poetry, where the line is crowded towards the end, not only one row of letters or words is placed above the line, but frequently a third over the second, so as to form a very odd appearance, and not unfrequently create much confusion and difficulty : But one must always read upwards, beginning with the lowest line : as will be proved in some of the engraved specimens, and explained in the following chapters.

IN “ *Herkes Sheneedy*,” every one heard, or was hearing, &c., No. 123, we find the words and letters ascend even to the fourth degree : the *Ha* and *Ra* are connected by a long dash ; such as already has been mentioned ; the word *Kefs* is over them, and the two syllables “ *Sheneed*,” over that ; the final *ya* of *Sheneedy* is above all ; the points of medial *ya*, (which, as I before said, Chap. III. cannot be omitted) are placed in the hook of the letter *Sin* : and those of final *ya* are not expressed.

IN the words *Jaumee-Sbraub*, a cup of wine, No. 124: the letters *Shin* and *Ra* touch the upper parts of *Alif* and final *Mim* in *Jaum*: the *Alif* of *Sbraub* is placed by itself over the *Sbr*, and still above that is the body of final *Ba*, touching the top of *Alif*: its point thrown under the left extremity.

EVEN the letters of a single word are thus placed above each other in many manuscripts, as in *Dildar*, a sweet heart, a mistress, &c. No. 125: where the first *D* is by itself on the lowest line; *L* and connected *D*, on the second line, *Alif* over them, and above all the last letter *Ra*.

FROM this circumstance it sometimes happens that the highest letter almost touches or seems to belong to the line above, and in other situations it is not unusual to run the stroke of some letters so high as to unite with that of another letter belonging to the line above. An instance of this occurs in a manuscript before me where the word *Keshtry*, a Ship, &c. is joined by the prolonged stroke of the letter *Gaf*, to the tail of *Ra* in *birun*, out, &c. a word belonging to an upper-line. See No. 126.

FROM the improper connection of two words, by making initial or medial letters which should be final, or similar false combinations, some confusion frequently arises, as in the words "*Dur een wakt*," in this season, at this time, &c. No. 127; where the *N* of *een* (for *aeen*, with *Alif*) which ought to be  
final

final, is described as medial and connected with the *Vaw* of *Wakt*.

Also in *Aun zemeen*, that land or country, No. 128; where, in like manner, the *N* of *aun*, which should be final, is initial, and connected with the *Za* of *Zemeen*. In the word *Kbeyal*, No. 96, we find the *Alif* joined to the *Lam*, improperly, by a stroke from the top of the former.

IN some books, it is much affected to describe the strokes or flourishes of many letters as parallel with one another: thus, in the words *Muger Keb*, unless that, &c. No. 129; and in the same number, *Gur Kurd*, if he makes, does, &c. Also in No. 130; *Az amber Serishte*, formed or composed of ambergis\*, (spelt *anbr*) where the point of *Nun* is above the stroke of *Sin* in *Serishte*, and the point of *Ba* under the long dash which unites *Ba* with *Ra*: to this dash is described as parallel the stroke of *Sin*.

AND the reader will find another example in the words “*Ex andisheh dileh*,” before quoted, No. 103; And in *Nakash*,

\* Of musk, camphire, ambergis, and similar fragrant substances, the Persians believe angels to be formed, and other creatures endued with uncommon purity of nature; thus the poets compliment their mistresses on the delightful odours which they diffuse; the aerial beings called *Peries*, are supposed to exist on perfumes alone; and even of Paradise, celestial fragrance is among the chief delights! The wine which the faithful are there to be indulged with, is sealed with musk; and some authors affirm, that should the lovely Houries but suffer one drop of their ambrosial spittle to fall upon this earth, no human sense could bear the exquisite poignancy of its perfume.

painting, &c. following a word which ends in *Shin*, I have seen the strokes laid parallel, and the points situated as in No. 131; where the three first points, (to the right) are those of *Nun* and *Kaf* in *Nakash*. The three points in the middle, are those of the lower *Shin*, belonging to some preceding word: and the three points at the left of all, are those of final *Shin* in *Nakash*. Also in the word *Nedeedeh*, not seen, &c. No. 132, the *ya* and *dal* are placed over the *nun* and *dal* of the former syllable.

THE stroke of one letter is not unfrequently crossed through that of another, as in *Lashkuresh*, his army, No. 50; where *Caf* crosses the stroke of *Shin* final.

ALSO in the word "*Bergirift*," he takes up, &c. No. 133; where the stroke of *Gaf* crosses the *fa* and *ta* final above. In the word *Grift*, before quoted, No. 74, the stroke of *Gaf* reaches, but does not cross the *fa* or *ta*.

IT is not unusual, to place in the hollow of letters, which possess a large curve or sweep, some others of the word or sentence; as *Dureegh*, alas! No. 134; where *D* and *R* are in the hollow of final *Ghain*, and the points of the letter *ya*, irregularly thrown below.

IN *Dilruba*, before mentioned, No. 121; the *Ra* and *Vaw* are in the hook of *Lam*; and in *Nakash*, above quoted, No. 131, the curve of one final *Shin* is placed within that of another.

IN the words *Yek Guftar*, one saying, speech, conversation, &c. No. 135; the letters *Gfta*, of the second word are written within

within the hook of the preceding *Caf* of *Yek*; the *R* of *Gustar* placed so as to appear part of the first word.

IN No. 80, before quoted, the final *Nun* of *Ghun*, contains that of the second word *Men*.

I BEFORE observed (in the second Chapter under the respective letters) that in many manuscripts, the letters *Dal*, *Ra*, and *Vaw*, are hastily written, and may be often, at first sight, mistaken one for another: it accordingly happens that from the accidental concurrence of words, principally composed of these letters, and the neglect of a proper distance between the words, some very strange and confused appearances result: we will, for example, suppose the words “*Ora door awurd az doo rud*,” to be negligently written as in No. 136; where the confusion occasioned by the resemblance of the letters *R*, *D*, and *Vaw*, is increased by the turning of the lower part of unconnected *Alif*. (See that letter in the second Chapter.)

The same difficulty arises from the same cause in reading Hebrew; and many serious mistakes have been occasioned by the resemblance of the letters *Beth* and *Capb*, *Daleth* and *Resh*, &c.\*

AND here I shall remark, that many letters of the Arabic alphabet, still retain, in some measure, the form of their originals in the parent Hebrew: we can easily trace the *Daleth* in

\* Consult the various works of the learned Bochart, Hyde, Lud: de Dieu, Pere Simon, and others.

the more curved body of *Dal*: the same nearly of *Resh* and *Ra*: and the *Zain* as in the *Vaw*, with its broad head, has suffered very little alteration; and the three teeth of *Sin* and *Shin*, have only sunk into the indentures of the corresponding letters which bear the same names in the *Nisbhi* alphabet: But this remark encroaches on the department of the Arabian Antiquary, and I return to my subject, the Graphical difficulties of Persian manuscripts.

IN many fine writings, where several letters are expressed by mere hair-strokes, some combinations produce a very confused appearance, as in the words "*Gulzar-e-Irem*\*, " the Rose-bower, or garden of Irem, No. 137, where the point of *Za* touches the top of *Lam*, and the grammatical mark, which shews the former of two substantives to govern a genitive case, is placed between the words *Gulzar*† and *Irem*; and being like the letters *Ra* and *Alif*, expressed by a fine hair-stroke, occasions some confusion in the appearance of the whole.

\* This garden or paradise of *Irem*, is frequently alluded to by the Mahometan poets; it is said to have been planted in Arabia Felix, by an ancient and very impious king, whom Mohammed in the Koran, speaks of with horror; this prince, wishing to be regarded as more than mortal, introduced all those who respected him as a Divinity, into this terrestrial paradise, where they enjoyed all that was delicious and capable of gratifying the senses.— See D'Herbelot Bibl. Orient. art. Iram.

† This mark gives the sound of *e* or *i* short, and answers to the *Casra* of the Arabs.— See Jones's Persian Grammar, p. 10 and 18, and Richardson's Arabic Ditto, p. 12.



ALSO in the words "*Buzruk gurdaniden*," to cause to become great, large, &c. No. 138; in which example the point of *Za* almost touches the oblique stroke of *Caf*, which is separated from its perpendicular one; (see Letter *Gaf*, or *Caf*, Chap. II.) and within its hook or hollow, the *GRD* of the second word *Gerdaniden* are placed: the *Alif* of this word under the *Nyd*, the points of *ya* being thrown under the *Alif*, and the final *Nun* above all.

As in some Arabic manuscripts, although the absence of points sufficiently distinguishes such letters as *Hba*, *Sin*, *Ra*, &c. yet the writer frequently places over these characters certain marks which denote that the absence of the points is not occasioned by his inaccuracy\*. So in the Persian word *Beroon*, out, No. 139; lest it should be thought that over the long dash between *ya* and *ra* any points ought properly to have been placed, a little mark or character is used for the same purpose as those above-mentioned in the Arabic writings: but as the most excellent Grammarian Erpenius observes, such marks are seldom used in modern writings, and to be found only in manuscripts most accurately written†.—Of this description, indeed, is the manuscript from which the example is

\* See, "Erpenius's Arabic Grammar," p. 7. 4to, 1636.—"Wasmuth's ditto, p. 3.—and "Walton's" ingenious "Introductio ad lectionem linguarum Orientalium," p. 61, Duodecimo. London, 1655.

† "Hæc tamen hodie rarè et non nisi in accuratissimè Scriptis observantur."—Erpenii Gram. Arab. 7.

given: a beautiful copy of the celebrated Romance by the Poet *Jaumi*, intitled the “ Loves of Joseph and Zelceekha ”

FROM the carelessness of the writer, should any letters be forgotten or omitted, they are generally supplied either over or under the line, as near as possible to their proper places: thus in the phrase, “ *Chè arzoo daree?* ”—what desire hast thou? what do you want? &c. No. 140, in which the *Ra* and *za* of *arzoo* were forgotten, and afterwards written below the line, the point of *za* being placed above it; and the *Ra* of *Daree*, which had been omitted, is placed above the line, and over the *Alif* of that word.

MISTAKES are sometimes corrected as with us in hastily written manuscripts, by drawing several strokes across the erroneous word or passage, and referring by a mark (as given in Plate V. No. 1) to the margin, where the word or passage in question is correctly written.

OF two nouns substantive, the former governing a genitive case, is generally marked in well-written books, by the Arabic mark *Kesra* or *Casra*, and known in pronunciation by a short kind of sound which may be expressed as *a* quick, *e* or *ee* or *ei* short\*; as in *Gulzar-e-Irem*, before quoted, No. 137:

\* Sir Wm Jones (Pers. Gram. p. 18) calls this *Kesra* a short *e*.—Mr Hadley in the Introduction to his Persian Vocabulary, page 17; expresses it by *ee* or *ei*;—and Mr Richardson, in the preface to his Dictionary, second vol. p. vi. seems to give the preference to *a* short; there are cases, I believe, in which it is best written by *i* short.

*Deſt-a-Sâdi*, the hand of Sadi, No. 107; and in the line given in Plate VII. No. 1: in the words *Jarab-i-Skander*, the answer of Alexander: as the reader will find explained in the sixth chapter.

WHEN two words come together composed of the same letters, but whose vowel-points are different, and consequently their meanings, it is usual in well-written manuscripts to mark the vowel points, and thereby assist in ascertaining the sense: for 'the three' letters *DRD*, with *Fatba*, pronounced *Derd*, signify grief, pain, affliction, &c. The same letters marked with the vowel-point *Damma*, are pronounced *Durd*, and mean dregs, sediment, &c. I have chosen these words for an example because they occur in the engraved Specimen (frontispiece,) last line, the explanation of which the reader will find in the last chapter.

CHARACTERS answering to our periods, commas, full stops, &c. are unknown in Persian writings: the end of a line in verse, is sometimes marked, even though the sense be not complete, by little figures, of which, examples are given in the following plates. But in prose, especially where the sentence is quite finished, and a new subject perhaps commenced, no orthographical mark, or other character, is used to ascertain the sense; but the words probably are crowded on each other. To this general remark, however, I have met with one or two exceptions, which will be found in the explanation of Plate V.

No. 6 ; and No. 7, Chapter V. In the former number of which examples, the abrupt sense is marked by two little points or strokes ; in the latter, by a vacant space left between the sentences.

THE word *Allah*, GOD, and other Arabic words or sentences, occurring in Persian MSS. are frequently marked by their vowel points, and it is to be observed, that quotations from the Koran\*, or other serious works in the Arabian language, are not only in general distinguished by their vowel-points and orthographical characters, but affect a more upright and square appearance than the Persian *Tâlik* hand, and sometimes are written in the original *Nis̄khi*.

\* It seems undecided among European writers, whether the article *al*, in Arabic, prefixed to the word *Koran* or *Coran*, should in our translations be omitted as redundant after the English article, or whether it should be retained and used with that, according to the practice of Herbelôt, and other eminent Orientalists. Of this latter opinion, most of our modern English writers seem to be ; yet, although I own, that from habit, both the eye and ear decide in favour of the article, and that in Latin, it may be used with elegance, I agree with those Orientalists who suppress it, the sense being perfectly complete without this repetition of the article. I was of this opinion long before I knew that it was supported by Monsieur Savary, who, in the preface to his French translation of the work in question, explains his reason for adopting it. Although custom had authorized and rendered familiar the use of the *al*, yet being a grammatical impropriety, he suppressed it, and thinking it never too late to divest one's self of ill founded prejudices, he writes the word, *Coran*. " Persuadé qu'il est toujours temps de s'affranchir du joug d'un usage mal-etabli j'ai écrit, *le Coran*." Savary's *Coran*, 2 vols. Duodecimo. Amst. 1786. Page V.

OF the numerical figures and their various combinations into hundreds and thousands, I shall say but little ; Sir William Jones, in his most admirable Grammar, p. 91, having rendered any remarks by me on that subject unnecessary. I have given in Plate V. No. 8 ; the Persian figures as written in a fair manuscript before me, because some little difference of form appears in them, particularly the 4 and 5, from those in the Grammar ; and I shall only remark, that in most writings, where the word *Seb*, three, is expressed by letters, it is usual to place over the stroke of *Sin*, the numerical figure of 3, thus :



MARKS of reference and characters, distinguishing poetry, are generally written in red ink ; the most common are given in Plate V. No. 1 ; and explained in the next chapter.

By ascertaining the number of pages in a Persian book, and counting the lines in any one page, it is easy to discover the exact number of lines contained in the whole volume, as every page (except perhaps the first and last) is ruled with an equal number.

A CATCH-WORD at the bottom of the right-hand page, generally leads the reader to the beginning of the left, and this catch-word is often written obliquely, as in the engraved specimen, (Frontispiece,) see Chapter VII.

THE pages are frequently ruled with golden lines, blue or red ink, &c. Verses are generally written in two columns, as described in Sir William Jones's Grammar, 146 ; each couplet  
 :  
 being

being divided equally, and each member of a couplet forming part of a column, as will appear in some of the specimens annexed ; but two rows of couplets, that is, four columns, are found in many MSS. and each column, whether the page contains four, or only two, is generally separated from the next, by blue, red, or golden lines. The strokes of some letters are often found to exceed or encroach upon those lines, an instance is given in Plate VII. No. 5 ; Plate VIII. No. 1 ; and the Frontispiece.

VERSES in four columns are to be read in the following order, from right to left :

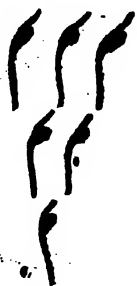


IN some cases, such as a marginal quotation, want of room, &c. a distich or tetrastich, is often written, as with us, one line or member of a couplet over the other.

THE transcribers generally conclude their work with the words, “ *Tummet tummam al kittaub*, &c.” “ the book is completely finished,” frequently adding the author’s name, with benedictions, the *taurich*,\* or date, and often the titles of the

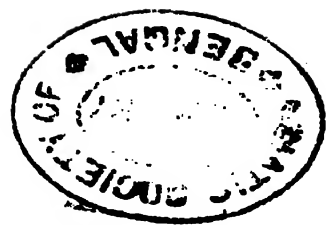
\* Like the books printed among us in the early ages of the typographical art, the day and name of the month are often mentioned, and in some MSS. even the hour of the day or night on which the writing was finished, a custom probably borrowed from the Arabs, (see Casiri’s *Bibl. Arab. Hispana*: Vol. I. pref. 7. Folio. 1760,) and perhaps from those *Hispano-Arabic* authors, the practice of placing at the end of books, the date and printer’s name, &c. was first introduced into Europe.

reigning prince ; sometimes to fill up the last page, they place the letters, *ta* and *mim*, (forming the Arabic word *Tumma*, which is the same as *Finis*, or the end) in this manner :



not unfrequently omitting, as in the present example, the diacritical points of *ta*.

BUT as the various combinations and contractions of letters, their irregularities, and graphical difficulties, are merely the subject of this work, and exactly the same, whether comprised in one, two, or four columns, in lines oblique or horizontal, ornamented or plain, I shall not swell this volume to an unnecessary bulk, by a multiplicity of examples ; but proceed in the next chapter to explain the engraved specimens, which will best illustrate the observations here miscellaneously thrown together.





Nº 2

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Nº 1

٢ ٤ ٦ ٨  
١٢ ١٤ ١٦ ١٨  
٢٠ ٢٢ ٢٤ ٢٦  
٢٨ ٣٠ ٣٢ ٣٤

Nº 3

نشتن سلطان سکندر بر تخت بادشاهی بی بی پدر خود

Nº 4

جنگ کردن رستم با سهراب و کشته شدن سهراب از دست رستم

Nº 5



بجواب آمدن لویف عیبه السلام زینبی را تو بستم  
و نام و مقام وی و پست و بعل و شوشن باز آمدن



Nº 6

مثل تو ندیده ام به دیدم

Nº 7

ماند تو آدمی در آفاق || ممکن نبود پری ندیدم

Nº 8

1 2 3 4 5 6 7 8 9 10  
11 12 13 14 15 16 17 18 19 20  
21 22 23 24 25 26 27 28 29 30  
31 32 33 34 35 36 37 38 39 40

An. Mesoria 1792 — 1794  
An. Higera 1209 — 1210

Nº 9

صدایه پیمان پیل

خواهر طاهرش زینب کتکل

CHAPTER V.

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EXPLANATION OF THE MISCELLANEOUS SPECIMENS.

PLATE V. No. 1.

THE seven upper characters in this number, and others which the reader will soon become acquainted with, are used as marks of reference or distinction, and the explanation of the passage referred to is generally found between the lines, or in the margin.

THE four figures in the third line are most commonly written in red ink, and denote that a passage in verse is immediately to follow: of this an example is given in the next plate. The lowest figures of this number are used, even in books of prose, to fill up a line, lest a blank space should hurt the eye, and destroy the uniformity of the writing.

PLATE V. No. 2.

"*Bismillahi 'arrahman' ar'rahim,*" "In the name of God, the clement, and the merciful." This sentence, although Arabic, is prefixed to almost every book in the Persian language, whatever the subject of it may be; it is the commencement of the *Fateha*, or opening chapter of the Koran, and is placed at the

head of every other *Suret* or chapter of that work, except one.\* In this sentence it is to be remarked, that the particle *b*, in, expels the *Alif* of the word *Is̄m*, “a name,” and that the letter *Sin*, in that word, is prolonged by a long dash connecting it with *b*, and the final *Mim*. In this sentence alone, the *Alif* of *Is̄m* suffers an elision: in any other it should be expressed†. According to the original orthography, this sentence would be thus written:

“ *B̄sm̄ all̄h̄ alr-bbmn alr-bb̄ym.*”

THE second *Lam* in *Allab*, is expressed as very short, which I before remarked under that letter in the second Chapter: and the *bba* of the last word, is prolonged by a long dash to correspond with that of *Sin* in the first.

### PLATE V. No. 3.

“ *Nis̄bes̄un-e-Sultaun Skander ber takbt-i-padis̄shahy bejau de-i-padir  
“ khood.”*

“ THE sitting of Prince Alexander on the royal throne, in the  
“ place of his father.”

THIS, and the two next numbers, are specimens of the manner in which the heads of chapters are usually written; in

\* The ninth chapter; for this omission, the Mahometan doctors account, by saying, that as this sentence bespeaks mercy, it would be misplaced at the head of a chapter denouncing vengeance. See Savary's *Coran*. Vol. I. p. 205.

† De particula *b* insuper notandum quod in pervulgata illa sententia, &c. &c. Waf-muth's *Arab. Grammar*, p. 75.

the present example, the vowel-point *Damma*, giving the sound of *o* or *u*, is placed over the first letter of *Sultaun*; the diacritical points are generally blended together, and those of *pa* in *Padir*, expressed by a turned figure, as mentioned in the third chapter, and given in Nos. 99, and 102, plate III. The remarks scattered through the foregoing chapters of this work, will enable the reader to decipher without any difficulty, the words of this example; but as an additional help, I shall give them here divested of vowels, and exactly according to the original orthography, viz :

“ *Nshstn Sltan Skndr br tkbt padshaby bjay pdr khud.*”

---

FROM the *Skander Nameh*, one of the most celebrated Romances of the East, the example above given, has been extracted. This work contains the history of Alexander the Great, written in admirable poetry, by *Nizami*, who, to a great deal of Persian imagery and fable, has added, in this excellent poem, much curious historical matter, in some respects, founded on, and in others, widely differing from, the Greek and Latin histories of the Grecian prince. Of this work, as I before mentioned, I am fortunate enough to possess several fine copies; but two particularly valuable, from a multiplicity of notes, marginal, and written between the lines in a most minute

and elegant hand. Without the aid of the anonymous Persian commentators, many passages, I confess, would have still been to me extremely difficult and obscure ; and it is hardly to be expected, that a mere European reader, without such assistance, could perfectly comprehend the frequent allusions of the poet, to remote history, and ancient Oriental mythology, or the variety of proper names that occur in almost every page, both of persons and places, and the terms used in speaking of painting, music, geography, &c. &c.

So very slight is the mention which M. D'Herbelôt has made of this celebrated poet\*, and so imperfect the list which he has given of his writings, in the *Bibliothèque Orientale*, that I am induced to believe it was the purpose of that excellent Orientalist to speak more fully of him, as of several other Persian authors, in some distinct work. He flourished in the sixth century of the Mahometan Æra†, and the following distich, from an elegy of *Hafiz*, (which accidentally presents itself in a beautiful manuscript copy of his *Divân*) is now, I believe, for the first time, adduced in print, as a testimony at once of our poet's excellence and antiquity :

ز نظم نظامی که حسین کهن ، نادر دجولو بهج زیبا سخن

\* Bibl: Orient: Articles *Nadhami* and *Nazami*.

† The twelfth of the Christian Æra.

“ *Ze nez'mi Nezami keb cherkb'i kohen,*

“ *Nedar'ed chu o beech zeeba'e sekhnun.*”

“ THE poetry of *Nezami*, in the whole circle of ancient writers, has no equal for grace and elegance of language.”

OF his works I have seen no correct list; and although I possess three copies, apparently perfect, (and one eminently beautiful) yet I am still uncertain of the exact number of his poems; one manuscript is entitled the “ *Five Treasures of Nezami*,” and contains so many distinct compositions: in each of the other two are comprized six; but these do not correspond with the list given in Sir W. Jones’s *Persian Grammar* (141, 3d edition.)

IN one place, already quoted, M. D’Herbélot mentions three of this author’s productions, and the same number in another place; if all the works enumerated in these lists are genuine, and also those in my manuscripts, the number of *Nezami*’s Poems would amount to nine; yet among the *Desiderata* in Eastern Literature, the late President of the Asiatic Society has mentioned a translation in prose, of “ *The five Poems of Nezami*\*.” That which I here particularly speak of, I am induced from many circumstances to regard

as

\* See Sir John Shore’s discourse, delivered, May, 1794, to the Asiatic Society, at Calcutta, the Presidency of which learned body he was called to on the death of Sir Wm. Jones, whose virtues and learning are the subject of this just and eloquent eulogium.—(*European Magazine*, April, 1795. Beside the poems enumerated in the list of *Nezami*’s

as an historic record of considerable authenticity ; and I have not adopted this opinion merely because *Nizâmi* asserts, in the introduction to his work, that he had compiled it from the best and most ancient chronicles of the Hebrews, Greeks, and old Pahlavians\*. But he skillfully rejects from his history of Alexander, many of those vain traditions, and idle fictions, which even the great *Ferdusi*, the father of Persian poetry, has admitted into his *Shah Nameh*, or “ Book of Kings.” Thus having mentioned some extraordinary relations concerning his hero, *Nizâmi* condemns them as “ tales which wanted confirmation, in the vanity of whose story there is no truth,” — “ *Guzaf-i-sekbun’ra durushty neboud*,” and acknowledging his obligations to the historians of Greece, and to the venerable Bard of *Toos* abovementioned, he regards as fabulous the prodigious circumstances which the former relate of the birth of Alexander, and rejects the tradition of *Ferdusi*, which by a strange confusion describes the Macedonian as son of Darâb the Persian king ; and we find accordingly, that in the dying

works by Sir Wm. Jones, and Herbelôt, a short and by no means interesting composition, is ascribed to him in a printed catalogue of Persian MSS. which I have lately seen ; but after a close inspection, I have reason to believe that the learned and ingenious compiler of the list, has been mistaken in assigning that trifling production to the venerable author of the *Shahnameh*.

\* See Chap. 6th of this Essay, Plate vii. No. 4.

scene of Darius, and his interview with Alexander, *Nezami* has suppressed the discovery that those monarchs were brothers, which in the *Shah nameh*. gives an air of fable to the whole narration.

THE historic poem of *Nezami*, therefore, must have escaped the ingenious *Teixeira*, who tells us that “ the life and  
“ actions of Alexander are celebrated as marvellous, by the  
“ Persians, and described in many books, both in prose and  
“ rhyme,” &c.—yet that, “ all those writers agree in asserting  
“ that he was not the son of Philip\*.”

COPIES of *Nezami*'s work must have of late considerably multiplied, or it cannot have been that valuable history of Alexander, which, we are assured by a celebrated linguist, was so scarce, even among the Persians, about three centuries ago, that Andrew Corfali, an intelligent foreigner, who travelled in the east, could never obtain a copy of it†.

But

\* “ La vida y hechos de Ascander Zurkharnehen,” (for the Arabic word *Zulkarnein*)  
“ ô Alexandro, celebran los Persios por maravillosos, y tienen escrito dellos muchos libros  
“ en proza y en rima, llenos de excelentes conceptos y sententias,” &c.—“ Todos los  
“ escritores Persios acuerdan que Ascandar no fue hijo de Philipo, a quien ellos dicen  
“ Faylakus,” &c. &c. See Relaciones y Viage dende la India, &c. &c. Off: Amberes,  
1610. Lib. I. cap. 22.

† See the “ *Thresor des Langues*,” a very curious work, by Claude Duret, (p. 498.)  
*Yverdon*, 1619, Quarto, where we read in his old French, that, “ André Corfali en son  
“ voyage aux Indes, assure avoir veu entre les mains des Persans susdicts, toute l'histoire  
“ du grand Alexandre en langue Persane de laquelle, comme de chose rare il ne sceut onc  
“ en retirer une copie.”



But I reserve for a future and more convenient occasion some remarks on the *Skander Nameh*, and a few extracts and translations from particular and interesting passages; and I proceed to explain the fourth specimen of Persian writing, given in the miscellaneous plate.

### PLATE V. No. 4.

“ *Jung kirdun-i Rustem ba Sohraub, va kooshteb shuden Sohraub az  
dest-e Rustem.*”

“ THE making war (or fighting) of Rustam with Sohraub, and  
“ the killing of Sohraub by the hand of Rustam,”

IN this number I have given the title of a chapter from the celebrated *Shah Nameh*, or Book of Kings. The reader, who has perused with attention the preceding pages of this essay, will find no difficulty in deciphering this line, of which, as written in the original, the spelling is here given, viz.

“ *Jng krdn Rstm ba Shrab v kshth shdn Shrab az dst Rstm.*”

I SHALL only here observe, that in the first word of this example *Jung* (war) the point of medial *Nun* is separated from its letter by the intervening stroke of *Gaf*, and that the three last letters of *Rustam*, at the end of the line, are placed above the *Ra*, and the final *Ta* of the preceding word *Dest*, the hand.

THE work from which this example has been taken, is the most celebrated romance of the East, and has rendered immortal the name of its author, *Ferdusi* of *Toos*, who is styled by orientalists, and well deserves the honourable title of, “The Persian Homer.” It is a collection of the ancient traditions and Romantic stories of his country, containing in above sixty thousand couplets, a variety of heroic and amorous, historical and fabulous poems; a species of composition which has been always a favourite among the Persians, after whose example, probably, their Arabian neighbours became lovers of romance\*.

It is certain, that above twelve centuries ago, in the days of Mohammed, the romantic story of *Rustam*, which is the subject of the present example, and similar tales, were popular in Persia: returning from which country, an Arabian merchant, *Nasser ben Hareth*, related them to his countrymen, and so delighted them by the narration of those fictitious adventures, that they became disgusted with the dull traditions of the Koran, and *Nasser ben Hareth* incurred the malediction of the prophet†.

\* See the admirable “*Oratio de Ingenio Arabum*,” by the late Professor H. A. Schultens, Leyden, 4to. 1788, p. 30. “ — neque tam ex ingenio Arabico fluxit, quam ex Persarum atque Indorum cultiore sapientia quæ insigniter quoque adjuvit naturalem ingenii proclivitatem ad fictiones et fabulas Romanenses.”

† See D’Herbelôt *Bibl. Orient. Art. Nasser ben Hareth*, &c.

ALLUDING to compositions of this nature, an ingenious writer, who resided among the Persians, informs us, that  
 “ they have romances of famous heroes and their deeds, among  
 “ which are pleasant rencounters, huntings, love-intrigues,  
 “ banquettings, descriptions of flowers and delightful groves,  
 “ emphatically set down,” &c. &c.\*.

AND as I shall have occasion in the course of this work to speak of the battle here mentioned, between *Rustam* and *Sobraub*, and other romantic Persian stories, I dismiss the subject for the present, and return to the discussion of manuscript difficulties.

#### PLATE V. No. 5.

“ *Bekhaub aumedun Eussof aleybi àssalàm Zeleekbara, nubet suim ve*  
 “ *naum u mekaum oee danisten ve b'akel u boosb baz aumedun.*”

“ The coming of Joseph, (may peace be with him) in a dream  
 “ to Zeleekha the third time, and her learning his name and con-  
 “ dition, and her return to reason and understanding.”

THE beautiful Zeleekha, whose amours with the patriarch Joseph, are celebrated by the Poet Jamì, was so distracted by the violence of her love as to lose all power of reason and recollection, and remain deprived of her senses, till the appearance of the beloved youth, as above-mentioned, restored peace to

\* Dr. Fryer's Travels, p. 369, folio, 1681.

her mind, and calmed the agitation of her soul. From a very fine copy of Jami's poem, I have extracted the lines given in this Number, being the title of a chapter, written in blue ink, and ornamented with lines of gold, &c. and in the frontispiece is given the beginning of the same chapter, as a specimen of fine poetry, written in a correct and beautiful hand.

Of this title the letters of each word, are here inserted, according to the Persian original, viz.

" *Bkhuâb âmdn Yusef alyh alflam Zlykha'ra nubt sum,*"

" *V nam v mkam uy Danftn v bakl v hush baz amdn.*"

By the help of this mode of writing the Persian, it will be easy for the reader to analyze and explain to his own satisfaction the graphical difficulties of this passage. In the word *Yusef*, of the first line, he will remark that the two points of *ya* are not situated under their proper letter, but thrown to the left under *Sin*, and that of *fa* final, in the same word, is placed over the middle of that character.

UNDER *Alflam* are three points, which the reader will immediately perceive to be merely ornamental, and superfluous, and such as I before mentioned in the last page of Chapter the Third.

THE points of *ya* in *Zeleeckhara*, are not placed exactly under that letter, but rather under the *Za* and *Lam*, and in the word *Nubet*, the points of final *ta* are thrown over that of the

*N*, and the point of *ba* placed under the stroke of final *ta*, which gives it the appearance of a final *ba*.

IN the second line the point of *N* in *nam*, is placed to the left of the *Alif*, and under the word *Danisten*, are three ornamental and superfluous points, like those above-mentioned under the word *Alsalam*; the *D* and *Alif*, are under the *N* and *S*, and the point of the initial *N* not placed over its proper letter, but to the left of it.

OF *Kaf* in *Akl*, the left point is placed over the *Lam*, the *ba* of *boofh*, is a little turn of the pen; and in the hollow of the *Shin*, are placed the *Ba* and *Alif* of *Baz*; the *Medda* of *Aumedun*, is situated over the *Alif* and *Za* of *Baz*, by which circumstance, the point of *Za* is inclosed between the two *Alifs* of *Baz* and *Aumedun*, its own letter, and the *Medda* above.

TITLES and heads of chapters, as the reader will perceive by this, and the two preceding numbers, are written in a larger character, and generally in red, blue, or golden letters, and according to the subject, in one, two, or more lines.

I MUST here remark, the general accuracy of the Persians, who announce in the title of each chapter or section, its principal contents and subject. The negligence and inattention of the Arabian writers in this respect, are very serious defects, and strongly reprehended by a most learned Orientalist, in a passage, which, as it describes as well the faults of Persian as of Arabic manuscripts, I shall here insert, in the words of the author,

“ Nullus,

“ Nullus, ut plurimum rerum index, nulla capitum summa,  
 “ (solemne Arabicis scriptis vitium) occurrit, explorandis,  
 “ enucleandisque sive in experienda multiplici, ambigua, intri-  
 “ cata scribendi forma ; sive in literis vetustate ipsa caducis at-  
 “ que aciem fugientibus perspiciendis : adde vocales passim de-  
 “ ficientes, puncta diacritica per librariorum aut inscitiam aut  
 “ incuriam sæpius omissa, vel male præfixa. Adde mendosa  
 “ vocabula, decurtatas sententias, corruptas vel dubie exaratas  
 “ vel omnino præteritas Numerorum notas, aliaque id genus  
 “ scripturæ vitia que legendi atque intelligendi negotium quàm  
 “ difficillimum efficere adeo ut vatem potius quam lectorem  
 “ et interpretem non semel agere sim coactus\*.”

## PLATE V. No. 6.

“ *Misf too nedeedeham——bedeedem.*”

(A fair one) “ Like you I have not seen——I have seen,” &c.

IN this line, from a sonnet of the poet Sadi†, the abrupt conclusion of the sentence is marked by two little strokes of the pen, and a blank space is left between it, and the beginning of

\* See the “ *Bibliotheca Arabico-Hispana*, of the learned *Casiri*, preface vi. Madrid, Folio, 1760, a most rare and valuable work, in two volumes, distributed only in presents by the Spanish Court.

† For some account of this celebrated poet and his works. See Chap. IV. p. 56, 57, &c.

another sentence, in which the lover declares that he had seen the loveliest fair one's of the earth, but none equal to the mistress whom he addresses.

PLATE V. No. 7.

" *Maunend too audmy der afak*

" *Memkin neboud——peri nedeedem.*"

" No human creature in this world

" Was ever equal to you——I have not seen a fairy."

THIS distich is, likewise, from the poet *Sàdi*, and I give it as a rare instance of the conclusion of a sentence ascertained by a blank space left between it and that which follows. Its graphical difficulties are so few, that the lines written *ad literam*, will explain them.

" *Mannnd tu admy dr afak*

" *Mmkn nbud——pry ndydm.*"

THE extraordinary degree of beauty which the Persians assign to the imaginary being called *Peri*, may be conceived from the extravagant compliment paid by the poet to his mistress, in the first sentence of this distich. Of the *Peries* I shall speak

•  
speak more fully in the next chapter, and I shall in this place only observe, that so excessive in their admiration of beauty are the amorous Persians, that those who possess it in an eminent degree, are considered by them as something more than mortal. Of this opinion is the celebrated poet *Khofrû*, in the beginning of one of his sonnets, from the *Divân*, or collection of his poems.

“ *Khoobaun gumaun meber keh az aylad-i Admy' end* •

“ *Hour' end ya ferisbteh va ya ruah azem' end.*

“ Think not that beautiful damsels are of the human race :

“ They are houries of Paradise, or angels, or superior spirits.”

•  
PLATE V. No. 8.

IN this number are given the Persian numerical figures, as I have found them described in several well-written books. I have before remarked (page 70.) that when the word *Seb*, *three*, is expressed by letters, the numerical character is generally placed over the stroke of *Sin*. It is to be observed, that the Persian numerical figures are to be read, as with us, from left to right.

IN the lower lines of this example are given, in Persian figures, the dates of the last year, according to the Mahometan  
and



and Christian Æras; or, as the latter is styled in Asia, “ the  
“ year of the Messiah \*.”

PLATE V. No. 9.

“ *Nehy sad dosteh-e-reibaun peïsh bulbul*

“ *Nekbahed khateresh juz nekbet-a-gul.*”

“ You may place an hundred handfuls of fragrant herbs and flowers before  
“ the nightingale :

“ Yet he wishes not, in his constant heart, for more than the sweet breath  
“ of his beloved rose.”

IN this couplet from the poet Jamì I have given an exam-  
ple of the fanciful manner in which the Persians often write

\* AN index of the corresponding years is prefixed to the second volume of Richardson's Arab. and Pers. Dictionary, calculated to the year 1900 of our æra, of the Hegira, 1318.

THE learned Professor Tychsen has given some rules for those who wish to ascertain the year of the Hegira, corresponding with any particular year of the Christian æra. See his “ Introductio in Rem Numariam Muhammedanorum,” 8vo. Rostoch, 1794. p. 36.

I HAVE before quoted this author, (p. 3.) whose knowledge of the Eastern languages is extensive; and his peculiar skill in deciphering the most ancient and difficult Arabic inscriptions, carved in the Cufic character, so ingenuously and honourably acknowledged by his learned antagonist, the Italian Abbè *Affmani*, Professor of Oriental Languages at Padua, in his letter of November, 1788, wherein he says, “ Vi siete un portento nel  
“ decifrare ciò che ad altri sembra indicifrabile. Vi siete talmente addimesticato colla  
“ scrittura Cufica che non vè alcuno che possa uguagliarvi.” See p. 32. Appendix Interpr. Inscr. Cuf. among the Quatuor Opuscula, &c. of Tychsen, before quoted, p. 3, Rostoch, 4to, 1794.

some

some striking passages, particularly in pages opposite to a miniature painting, or other embellishments. As this specimen requires some explanation, I shall endeavour to point out and remove its principal difficulties, by a minute analysis of every word, and enable the reader to ascertain the exact number and arrangement of the letters, by the following lines, in which the original spelling is adhered to.

“ Nhy fd dsth ryhhn pysh bbl,  
 “ Nkhuahd khatrsh jz nkht gl.”

IN the first word *Nehy*, the point of *N*, is not placed over its proper letter, and the final *ya* is without points; the *Dal* of *Sad* is little more than the termination of the thick stroke, connecting it with the preceding letter. See under *Dal*, in the second Chapter.

IN *Dofteb*, the *d* is placed under the stroke of *Sin*, and the final *ba* expressed by a thick rounded turn of the pen, over which nearly, is placed the letter *Ra*, beginning the next word *Reibaun*, where the reader will observe, that a long stroke serves for the body of *ya*, that its points alone distinguish it, and that these are rather placed under the *bba*. The *Alif* is a mere hair-stroke, and over the final *Nun*, are placed the two first letters of *Peish*; and the points of *Shin* in that word. Those of *pa* and *ya*, are thrown together under the stroke of *Shin*, and in

the curve of *Shin*, is placed the point of the initial *Ba* of *Bulbul*. The medial *Ba* of *Bulbul*, has its point close below it; but that of the initial *Ba* is placed in the hook of *Shin*, belonging to the preceding word.

THE second line begins with *Khabed*, the negative particle *N* being prefixed, and for this particle, we find nothing more than a long hair-stroke, marked however by the diacritical point of *Nun*. That of *Kba*, is placed to the left of its proper letter, the *Alif* is a simple hair-stroke, the *ba* is a little reversed comma, joined to the final *Dal* by a turn of the pen. The point of *Kba* in *Khatr*, touches the top of *Alif*. The *Ra* is abruptly joined to the *Ta*, and the points of final *Shin*, are thrown over the first indenture of that letter.

THE point of *Jim* in *Juz*, is placed in the hook of the preceding *Shin* of *Khatersb*, and the point of *Za* low down, and to the left side of the letter.

IN the word *Nekbet*, the point of *Nun*, is not exactly over its letter, and the body of *Caf*, is expressed by a longer stroke than is usual, the upper or oblique stroke is a little inflected, and the lower part of the letter joined to the succeeding *ba* in a very sudden and abrupt manner. The *ba* runs into the final *ta*, by a turn of the pen.

THE *Gaf* of the word *Gul*, is described as a small circle, adhering to the perpendicular stroke of *Lam*, with its oblique stroke proceeding from it.

THE excessive delight which the Persian nightingale derives from the enjoyment of the rose's fragrance, affords a thousand beautiful allusions and allegories to the eastern poets : In a line from one of the sonnets by the celebrated Sâdi, he pays to his mistress the most delicate compliment that a Persian lover could express, by saying,

*" Bulbul ar roose too beened tulb-e-Gül nekund\*."*

" Should the nightingale once behold thy beauteous face, he would no longer seek his beloved rose."

To account for this allegorical passion entertained by the nightingale for the rose, and which is the subject of so much beautiful imagery in Persian poetry, we must consider that the plaintive voice of that sweet bird, is first heard at the same season of the year in which the rose begins to blow ; by a natural association of ideas, they are therefore connected as the constant and inseparable attendants of the spring. It is probable too, that the nightingale's favourite retreat may be the rose garden, and the leaves of that flower occasionally his food : but it is certain that he is delighted with its smell, and

\* The word in this line which I have here written *ar*, according to the Persian orthography, is a contraction of *agur* if; mostly used in poetry.

sometimes indulges in the fragrant luxury (if I may be allowed the expression) to such excess, as to fall from the branch, intoxicated and helpless, to the ground\*.

# PLATE VI. No. 1.

—“ *Cbunauncheb berdoo ajz kefstend—Nuzim—*

“ *Bedil goft Rustam keb imrooze jaun,*”

“ *Bemauned bemew zendcham jawedaun*”—

“ *Hemidoon bedil goft Deev-i-sepeed,*

“ *Keh az jaun-è shireen shudem na'aumeed.*”—

“ *Cbun ber doo as gushty giriftun hail shudend saaty derung*  
 “ *Nemudend; Rustam deed keb az kboon-a-Dive root-e-zemeen gul*  
 “ *shud.*

IN these lines I have given the words, (though not arranged in the same order as those in the engraved specimen) of a passage from a Persian manuscript, describing the single combat of the celebrated *Rustam*, with his very formidable antagonist, the *Dive*, or *Dew-Sepeed*; they fought with unre-

\* See Jones's Remarks on this subject and a beautiful passage from the *Shah Nameh* of Ferdusi, in his Latin Commentaries on Asiatic poetry, p. 140, &c.

See also the *Religio Veterum Persarum* of the most learned Hyde, p. 342. (Oxf. 1700)  
 “ *Ceterum in Oriente. Luscinia Rosas odorari solent, à rosa ad rosam volatando et*  
 “ *odorando, donec planè inebriantur et cadant, ita, ut a quovis capiantur,*” &c. &c.

۸۳۶.  
چنانچه هر دو عاجز گشتند نظم بدل گفت رستم که اگر در زبان ما بماند  
بمن زنده ام با و دان ما همیید و ن بدل گفت و یوسپید ما که از جان  
شتر من شدم نا امید ما چون هر دو باز گشتی گرفتار  
بایل شدند ساعتی در ننگ نمیدادند رستم دید که از خون  
و یوروی زمین گل شده .

۸۳۷.  
همچون نافع نام  
رود و لیت در بلخ و در حدیث آمده است که چهار جوی از  
بهشت فردا آمدند همچون ششگون و در جلّه و فرات که در کوه است

۸۳۸.  
بار ه از شش که نشت  
برای رستم فرخ خورب کمر آید رستم در خواب شب بعد از ساعتی  
دید که نازنین ماه پسیر از پس پرده پید شد کنیزی در پیش او  
شمع بدست گرفته آمد و در پیش رستم نشست نظم ز پرده برآمد یکی  
ماه روی ما چو خورشید تابان بر از ننگ و بوی ما .



mitting fury for a considerable time,—“ So that” to use the words of the specimen: “—They both became weary and faint.”

“ POETRY—“ In his heart (to himself) said Rustam, Oh that this  
 “ day my life, may remain with me, and I shall surely live for  
 “ ever!”—At the same time the *Dive-Sepeed* said within himself, “ Alas ! I have no hope of saving my precious life.”—  
 “ When after a long and dreadful struggle they paused for a  
 “ while, Rustam perceived, that from the blood of his adversary, the earth was stained with purple, or that the face of  
 “ the earth had assumed the colour of roses.”

---

TO render the deciphering of the original as easy as possible to the beginner, I shall here give the Persian words, placed exactly in the order of the engraved specimen, and as in that divested of their vowels :

1. “ Chnanch hr du ajz kšhtnd—NZM—bdl gft Rštm kh amruz jan :: bmand
2. “ bmn zndham javdan :: hmydun bdl gft dyv spyd :: kh az jan
3. “ šhyryn šhdm naamyd :: chun hr du az gšty grštn
4. “ hāyl šhdnd faaty drnk nmudnd Rštm dyd kh az khun
5. “ dyv ruy zmyn gl šhd.”

THE writing of this specimen, although sufficiently accurate, is far from being elegant : the points of the two *Chims* in  
 the



the first word are confused, as are those of *Pa* and *Ya*, in *Sepeed*, (second line.) The reader will perceive, that throughout the whole example, final *Ya* is destitute of points. In the word *Rustam*, which occurs both in the first and fourth lines, the indented stroke of *Sin* is brought above the *Ra*. In the last word (*Bemaped*) of the first line, as in the first word (*Bemen*) of the second, the initial *Ba* is to be known by little more than its point. In the third line, the letters *Shin*, *Ya*, and *Ra*, of *Shireen*, are run abruptly one into another; and the last word of that line, the *Ra*, proceeds in almost a straight line from the lower part of *Gaf*.

THIS, and the two other examples given in the same plate, are from manuscripts written in the coarse and hasty manner of the Indian Munshees: the reader must not expect, therefore, in such writings, to have his eye delighted with graceful flourishes, minute hair-strokes, or elegant combinations.

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AMONG the most celebrated romances of the East, whether founded on history or fable, the *Shah-nameh*, or Book of Kings, which unites both, is justly esteemed the first: and has gained the same degree of fame to its immortal author, *Ferdousi* (or *Firdausi*) among the Persians, as the composition of the *Odyssey* and *Iliad*, has done for Homer among the

Greeks \*. Like these, the Persian poem describes kings and heroes, protected or persecuted by superhuman powers : relates the adventures of personages who never existed but in the poet's imagination : and of others whose existence is dubious, though not improbable. The *Shah Nameh*, however, descends to the ages of kings and heroes, whom authentic history acknowledges.

BUT in the present specimen, the poet describes the dreadful combat of the famous *Rustam*, who may be styled the Persian Hercules, with an imaginary being endued with preternatural qualities ; which, in some respects, may be found to correspond with the Demigods of Greece, though not in all ; and particularly in the essential qualification of immortality.

FOR, although the *Dives* are supposed to live very long, yet, like the gentle *Peries*, another creature of Persian imagination, their lives are limited ; and, from the descriptions of their battles, we find that they were obnoxious to the blows of an human foe. From the malignancy of their nature, the *Dives* waged war not only with mankind, but persecuted with unremitting ferocity the *Peries*, a race of beings to which they were as opposite as imagination can conceive ; differing in all respects, sex, disposition, and appearance : the *Peries* being

\* For anecdotes of Ferdusi, See the " *Anthologia Persica*," p. 80, &c. 4to. Vienna, 1778 ; and, " *Champion's Poetical Translation of Part of the Shah Nameh*," 4to. 1791.

female, gentle, amiable, and beautiful: their enemies, the Dives, all males, cruel, wicked, and of the most hideous aspect\*.

BUT I find that the idea of *Dive*, or *Dew*, is very vague, even among the Persians, as indeed must ever be the case where poetic fancy can add properties and attributes at will. In a manuscript before me, which mentions the *Ghùl* (or species of *dæmon*, supposed to dwell in deserts, or church-yards, and to devour men and beasts) under that word some Persian annotator has written *Dive*, as synonymous, or rather, as the word in Persian approaching nearest to the sense of the former, which is Arabic.

AND the poet Nizàmi, in the beginning of his *Skander Nameh*, implores the divine protection against the *Dive*, or *Dew*; as it were the great *Dive*, which a marginal note explains by *Shëetaun*, Satan, or the Devil. This word is Arabic, from the Hebrew שֵׁטָן the proper Persian name being *Aberimàn*, for which the word *Dive* is now generally used†.

\* The idea which the Asiatics entertain of those imaginary beings, is very plainly expressed in the following description of their painted representations. "At Lahor in the Mogul's Palace, pictures of Dews or Dives, intermixt in most ugly shapes, with long horns, staring eyes, shagge hair, great fangs, ugly pawes, long tails, with such horrible difformity and deformity, that I wonder the poore women are not frightened therewith."—See William Finch's Observations, &c. in Purchas's Pilgrims, Vol. I. 433. in 5 vols. folio. 1625.

† "PESSIMUM humani Generis hostis—apud moderniores is vocatur Div." &c. Hyde's "Relig. Vet. Pers." 162.

THE manuscript from which I have extracted the specimen in question, is an abridgement of the great *Shah Nameh*, by Ferdusi; a work written entirely in verse, but here abridged in prose, with passages of the original poetry occasionally interspersed.

THE combatants *Rûstam*, and the *Dive Sepeed*, or White Dive, had fought for a considerable time, with nearly equal success; for we read in this passage, that weary and exhausted they suspended their blows, and each within himself despaired of escaping from his adversary's sword: "If he could survive that day, the Persian warrior would consider himself as immortal,"—and the Demon despaired of saving his "sweet life\*." Of this, the hero *Rûstam*, soon deprived him, for seeing the ground stained by the blood that gushed in torrents from the monster's wounds, he rushed on him with confidence and renewed vigour, flung him to the earth, and tore his malignant heart from the mutilated and hideous corpse: this combat is the subject of a painting, which lately ornamented the entrance into a public building at Shirauz†.

\* A Grecian hero, in nearly the same predicament, uses a similar expression: the *Jann Shireen* of *Ferdusi*, is the φίλον ἦτορ of Homer, in the speech of Hector, who had almost expired, in consequence of a wound received from Ajax. *Iliad*, B. 15, 251.

† "At the door of the Ark, is a painting done in very lively colours, representing the combat between the celebrated Persian hero *Rûstam* and *Deeb Sifed* or the *White Demon*. The story is taken from Ferdusi's *Shah Nama*, and the figures are at full length, but ill proportioned." *Francklin's Tour from Bengal to Persia*, p. 55. Lond. 8vo. 1790.

OF the many romantic stories concerning Rústam, it is highly probable that some historic facts have been the foundation, though the authentic records of them cannot now be found, or if they still exist, must remain unexplained, till a key be discovered to the Persepolitan inscriptions. His fame, as an extraordinary hero, was celebrated in the Romances of Persia, (as I before mentioned, p. 81,) above twelve centuries ago; he is supposed by some, to have been contemporary with Artaxerxes, or Ahazuerus\*; his tomb is still shewn to travellers, and tradition has affixed his name to a gigantic figure cut in stone, near the ruins of ancient Persépolis, now called *Chebelminâr*, or the “Forty Pillars.”—And near the city of Shirauz, is an immense quadrangular monument, in commemoration of Rústam’s victorious combat with the Deev Sepeed, or White Demon\*.

\* This is the *Kelaât-i Deev Sepeed*, or Castle of the White Giant, which Father Angelo, in his *Gazophylacium Persicum*, p. 127, declares to have been the most venerable monument of antiquity, which he had seen in Persia, “*Antiquita la più augusta ch’ habbi io veduto in Persia:*” built, according to tradition, on the spot where the Demon fell, by whom, probably, is typified some cruel and powerful tyrant, whom Rústam opposed and conquered. *Gazoph: Persic: Folio, Amsterd. 1684.*

## PLATE VI. No. 2.

“ *Jaihoon befatba nam'e rudi est der Balkh, wa der bedyz amedebeft*  
 “ *keb chebar jarey az bebsbt, forud amede'nd, Jaihoon, wa Shaihoon, wa*  
 “ *Dejleh, wa Forât, keb der Cufib est.*”

“ JAIHOON, with the orthographical mark Fatha, is the name of  
 “ a river in Balkh: (Transoxania or Ghorassan) and it is tra-  
 “ ditionally said that four streams descend from Paradise: the  
 “ Jaihoon, the Shaihoon, the Dejleh, and the Euphrates, which is  
 “ in Cusa, or Chaldea.”

THIS specimen is given from a *Ferhung*, or Persian Dic-  
 tionary, (article *Jaihoon*) and will serve to shew how proper names  
 are distinguished in such works. Over the word *Jaihoon*, *Shai-*  
*hoon*, *Dejleh*, and *Forât*, are placed those marks of distinction,  
 already mentioned in the explanation of Plate V. No. 10.—  
 A mark of the same kind is also placed over the beginning of  
 one sentence, and after the end of another in the second line.—  
 The words in the original order and orthography, are thus:

1. “ *Jybbun bftbb nam*
2. “ *Rudyft dr Blk u dr bhdys amdh ast kb chebar Juy az*
3. “ *Bbsbt frud amdand Jybun u Shybbun u Djlb u Frat kb dr Kufbast.*”

IN the first word of this example, the reader will observe, that the body of *bba*, comes between the letter *ya*, and its diacritical points : in the word *Befatba*, the points of *ta* are rather placed over the final *bba*. In the second line the *ya* of *ru-dy est* has not its points placed exactly under it ; and the point of *Ba* in *Balkb*, is within the hollow of final *Kba* ; the points of *bba* in *bedys* are not exactly under that letter, and the *Alif* of *Ast* is below the *Sin* and *Ta*. The point of *Ghim*, in *Cbehar*, (for 'three points') is placed very low, and the *ba* expressed by a kind of upright comma ; the point of *Jim* in *Juwy*, seems rather to belong to the *Vaw*. In the third line, the last syllable of *Amedand*, is placed at a distance from the former part of the word ; the final *Nun* of *Shiboon*, has its point thrown above it ; the final *ba* in *Dejleb*, as in the word *Keb*, both in the second and third line, is expressed by a short turn of the pen, also in *Cuseb* ; the last word *Ast* is divided, and the *Sin* and *Ta* thrown above the line. In Persian Lexicons, the article or word to be looked for is written in red ink.

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IN this specimen of Persian definition, we find the names of four very celebrated rivers, of which the *Jaihoon*, or *Gihon*, (the *Oxus*,) is the first in order. It rises in the Province of Sog-

diana, among the mountains of Imaus, which separate *Iraun*, or Persia, from *Turaun*, the country of the ancient Scythians. This River is also called *Amù*, by the Asiatics, and *Baïros*, by the Greek and Roman writers, probably from *Bokhara*, a city and province which it bounds\*.

THE waters of this famous River, fall into the Caspian or Hircanian Sea, which, from the bordering countries, has been called by the Persians, “ The Sea of Khorassan, or of Giläun—*Deriya-i-Gilauni*.”

AMONG his other titles, the Persian Emperor styled himself “ Lord of the four Rivers of Paradise, which an ingenious traveller, (Sir Thomas Herbert, p. 225,) explains by “ Euphrates, Tigris, Araxes, and Indus ;” although in another place, (p. 243,) he acknowledges his uncertainty, whether these were the streams that watered that happy garden ; that the Euphrates and Tigris, were the principal rivers of the terrestrial Paradise, is allowed by all writers. The *Jiboon*, or *Oxus*, as we have just seen, is supposed by some to have its source there, but as to the river *Shiboon*, as written in the

\* The most accurate and ingenious Geographer of the present day, is not, however, of opinion that the modern *Bokhara* is the *Bactria* of the Ancients : That it is supposed so, he considers, like many other prevailing notions, as a geographical misconception.— See Rennel's *Memoir of a Map of Hindoostan*. P. 199. Second Edition. Quarto. London. 1792.



specimen, I must confess my ignorance. I cannot affirm that it means the *Araxes*, which rises in Armenia, to the West of the Caspian Sea; and I should rather imagine that the points over the first letter were superfluous, and that it signifies the *Siboon*, or ancient *Jaxartes*, between which, and the lower part of the courses of the *Jiboon*, or *Oxus*, lies that country called *Transoxania* formerly, and by the modern Asiatics, *Mawer'-ul Nehr*, "The Land beyond the River."

BUT so little has been done on the geography of those countries, and so ignorant are we still of the exact situation of the rivers which we speak of, that a most learned writer takes particular occasion to remark the peculiar obscurity which yet hangs about them\*; and even the celebrated Orientalist, M. D. Herbelôt, only tells us, that perhaps ("*peut-être*") the *Shiboon*, "is only another name for that river, which the " Ancients called *Jaxartes*, and the Arabs write *Siboon*†."

OF the river Tigris, so celebrated by the Greek and Latin writers, the ancient name is no longer used, and it is now called

\* "De Araxe—Magnum et hic fluvius Geographiæ obscuritatem adtulit, dum diversis adeò locis describitur, &c."

"De Oxu et Jaxarte; Nusquam major est Geographia obscuritas et ignorantia quam in tractu qui mare sive lacum et regnum Sinense interjacet."—See p. 541, and 544, of Is. Vossius's Notes on Pomponius Mela. 8vo. Leyden. 1722.

† Biblioth. Orient. Art. "Schekihoun;" "C'est peut-être le nom de la même Rivière que les Arabes appellent autrement Sihon, &c."

*Dejleh*; the etymology of the former is traced to the Persian word *Teer* an arrow, which the river, from its velocity, was said to resemble\*. To this word the Greeks (according to their usual custom of adapting to their own idiom, all foreign, or as they style them *barbarous*, words) added the common termination of the nominative case *is*, and the interpolation of the Greek *gamma* may be accounted for by the probable guttural of pronunciation with which the Persians uttered the letter *R*.†

THE rapidity of this river's course is alluded to by Sadi, in an elegy which has been published with a Latin translation. "The fame of my verses," says the prophetic poet, "shall spread over the world with greater impetuosity than the current of the Tigris‡;" and the river *Dejleh* is celebrated in a particular chapter of a most excellent Geographical poem by *Khacani*.§

\* "Tigris a celeritate quâ defluit, Tigri nomen inditum est quia Persica lingua Tigrim sagittam appellant. Quint. Curt.—See the various notes of Popma, Cellarius, Loccenius, and other learned critics in Snakenberg's most excellent edition of Quint. Curtius. 4to, 1724, lib. 4, cap. 9, 235.

† A guttural pronunciation of several letters, scarcely to be attained by foreigners, is a striking characteristic of all the Eastern languages; the letter *ghain*, in particular, approaches in some instances to the roughness of a croaking *R*.—See Richardson's Arab. and Pers. Dict. Vol. II. p. 6.

‡ The original is given in the *Anthologia Persica*, p. 50, 4to. Vienna, 1788.

§ "The *Tebbet al Irakain*," a fine description in Verse of the two *Iraks*, Arabian and Persian Provinces,—See particularly the chapter intituled "*Der Suffut-i-Dejleh bezeret'e Bagdad*."

THE ancient Medes as well as Persians (according to Pliny) called an arrow *Tigris*, and a learned commentator on Plutarch contends that this is properly a *Medic*, not a *Persian* word\*; but the two nations are confounded by most authors, on account of their vicinity. Yet, though all ancient writers agree, that the name, whether *Medic* or *Persian*, was imposed as expressive of the rapidity of this river's current, we find one traveller who calls them all in question, and asserts, that its stream is less swift, even than that of the Euphrates†.

“ ON the banks of the *Dejleh*, “ am I fallen,” (says the plaintive poet *Jami*) “ unfriended, and remote from any habitation, whilst a torrent of tears, like that of the rapid stream, “ flows from my eyes‡.” This river, from its conflux with the Euphrates, may be said to water the plains of Babylon, and I could never read the above-mentioned passage, in the original

\* “ Plin. VI. 27, and Maussacus in Not: ad Plut. de Flum.

† “ Pietro della Valle, Epist. 17.

‡ The poet *Jami*, dwells with much feeling on his sufferings in this place, for he repeats, in nearly the same words, the passage above given, in two poems of his *Divân*, and, I believe in others,—

“ *Ber kunar-i Dejleh am dustadeb, dar az kban u mann,*

“ *Wa az doo deedebe Dejleh-i kboon der kunar men rrvân.*”

And one of his *Gazals*, or Sonnets, thus begins :

“ *Ber kunar-i Dejleh dar az yar wa melijar az dyar,*

“ *Darem az afsh-i chekur goon Dejleh-i kboon der kunar.*”

Persian, without recollecting the beautiful beginning of that fine Hebrew psalm or elegy, composed in a similar forlorn situation, and expressive of the same feelings\*.

FROM the original Chaldaic name *פראת* The Greeks have formed their corrupt *Εὐφράτης*; for it is vain to seek the etymology of this word in a Greek compound.† The Persians and Arabians still call the river by its ancient Hebrew name, which they write, as in the engraved specimen *Frât*.

THE celebrated current of the Euphrates, was divided, according to the Arabian geographer, whom *Bochart* follows‡, into five channels or branches, one of which led to *Cusa* in Chaldea; and on the banks of another, was seated the

\* “ By the waters of Babylon we sat down and wept, &c. &c.—Psalm cxxxvii.

The beginning of Goldsmith’s “ Traveller” will also recur to one’s mind, on reading the Persian passage :

“ Remote, unfriended, melancholy, slow,

• “ Or by the lazy Scheld, or wandering Po,” &c.

† Thus Pliny would derive it from *Εὐφρασις*, *letificare*, because, in its stagnations, this river fertilized the soil, and thereby delighted the inhabitants of the adjacent plains. Derivations of this kind, are spoken of thus by the learned Selden—(*Diis Syris, Aforeib*)

“ Multo magis enim nugantur Greculi.”—“ Sua in lingua origines hujusmodi ridicule quærentes”—and by another learned Orientalist, Relandus, (in his “ Dissert. de vet. ling.

“ Pers: article Paradise”)—“ Ridiculi sunt Græci qui Paradisi etymon ex suo “ sermone ducunt”—Yet Pliny’s derivation seems borrowed from the more direct radix “ of the Hebrew name *פראת*, fructum ferre, &c.

‡ *Geographia Sacra Phaleg.* 38.—*Cadomi, folio, 1646.*

"*Golden Babylon*"\* once the proud mistress of the eastern world, being the capital of the Assyrian monarchy, which comprehended Syria, Mesopotamia, Chaldea, Persia; in short, except India, all the great nations of western Asia.

ON the banks of those celebrated streams, the נהרות בבל *Neberoth Babel*, or "Rivers of Babylon," of the royal Psalmist, the persecuted Jews hung up their useless harps, nor would gratify "those who had led them captive into the "strange land with melody, or with a song†." Those banks were so thickly planted with willow trees, as the learned Bochart informs us, that the country of Babylon was thence styled "The Vale of Willows‡" and on those trees were suspended the neglected and unstrung lyres of the captive Hebrews.

AT Babylon, probably, the ancient Persians learned the arts of magic incantation from the conquered Chaldeans§. The witchcraft of Babel is mentioned in the Koràn, and alluded to by numberless Arabian and Persian writers; and to the Epoch of the Babylonian conquest, we may trace the multitude of Chaldaic words, that are to be found in the *Pahlavi*, or ancient language of Persia.

IN the arrangement and names of the Rivers, as given in the engraved Specimen, we find a considerable deviation from

\* "*Βαβυλων πολυκκιστος*,"—Æschyl. Persæ.

† Psalm cxxxvii.

‡ Geogr. Sac. Phaleg. 40.

§ See Potter's note to Æschylus's Persians."

the Mosaic account of Paradise, or at least, the Hebrew names must have lost their original signification, or, as is generally supposed, the Septuagint have been mistaken, in making *Pison*, to be the River *Ganges*, and *Gibon*, the *Nile*. But indeed, so vague is the knowledge we have of the terrestrial Paradise, that although most writers agree, in supposing its situation to have been at the conflux of the Tigris and Euphrates, yet some have supposed it placed in Arabia Felix (as St. Augustine,) others near the North Pole, in Egypt, &c. &c. The four rivers mentioned by Moses, which descended from it, were the *Pison*, the *Gibon*, the *Hiddekel*, and the *Euphrates*; yet the learned Milton was conscious of the uncertainty attending a particular description of those rivers, and the countries through which they flow, when, in the fourth book of his “Paradise Lost,” he wisely contents himself with mention of the four streams, “whereof needs no account.”

THAT the Nile was one of those rivers, seems to have been formerly a popular notion. I shall quote here a passage from an ancient Pilgrim’s Journal, who travelled in the Holy Land, about the year 1400, the original manuscript of which is preserved in the Cottonian Library.

“ In Egipt is a Citie faire .

“ That hight Massar or else Kare,\*

\* *Cairo*, or *Mesr*, the capital of Egypt, of which the Arabic name, (from the Hebrew) is still *Mesr*.

" In the which mony chirches bee,  
 " And oon is of our Lady—  
 " De Columpna calleth hit is  
 " And sent Barbara beriet there is  
 " There is a water of gret prife  
 " That cometh out of Paradise,  
 " The which is calleth Nilus  
 " Men of that land thei saie thuse  
 " Also there is a gret Gardeyn  
 " Where that the Bawm groeth in," &c.\*

THAT four rivers<sup>1</sup> had their sources in Paradise or Eden has also been a Rabbinical opinion: but they are described as very different from any of the rivers before mentioned—"thence" (says a Jewish author, speaking of Paradise) "flow four streams, to wit, of milk, of wine, of balsam, and of honey."<sup>†</sup> The rivers described by Moses, a celebrated Orientalist believes to be the Phasis, Araxes, Tigris, and Euphrates, among whose sources in Armenia, he supposes the earthly paradise to have been situated<sup>‡</sup>; according to Milton it was placed on the banks of the Tigris; and his learned

\* See "Purchas's Pilgrims," vol. ii. p. 1243. folio, 5 Vols, 1625.

† The words of this Rabinical writer are, in the original Hebrew,

וְהַנָּהָר הַשְּׁמֹנִי נִשְׁרָף מִן הַיָּם הַשְּׁמֹנִי וְהַנָּהָר הַשְּׁמֹנִי נִשְׁרָף מִן הַיָּם הַשְּׁמֹנִי

See Dav: Millii Dissert. de Mahamedismo ante Mohamedem. p. 89. 4to, Leyden, 1743.

‡ Relandi Dissert. de Situ Paradisi Terrestris, p. 4.

commentator (Newton) is of opinion that the united currents of that river, and the Euphrates, in the words of the poet,

“ Now divided into four main streams,

“ Run diverse, watering many a famous realm,” &c.

“ Rolling on orient pearls and sands of gold.”—

Par. Loft, B. 4, 233.

BUT as a farther pursuit of antiquities would seduce me from my original plan, and encroach on the subject of a future publication : for accounts of Egypt, Assyria, and Persia, I refer the reader to those authors, who have treated of their ancient history : to Herodotus particularly for the description of Old Babylon's extent and splendour ; and to the learned President of the Asiatic Society, for Remarks on the Chaldaic Words, found in the Sanscrit and Persian languages\*.

AND I shall close my observations on this specimen, by remarking the extreme respect and veneration in which great rivers have been held by all nations†. The Nile, whose

\* See “ Sir Wm. Jones's Anniversary Discourse, 1789.”—Asiatic Researches.

† The ancient Persians regarded all rivers with extreme veneration, as we learn from Herodotus : (Clio) and the respect which they, after the ancient Cuthites, paid to fountains and streams in general, became prevalent also among other nations, so as at one time, to be almost universal.—See Bryant's Analysis of Ancient Mythology, and Beloe's Notes on Herodotus.



subsiding waters left fertility on the burning soil of Egypt, was the most important object of public observation, and mystically represented by various Hieroglyphics; and to the Ganges divine honours are paid, and the Indian is happy, who can expire on its sacred banks. Our ancient classics always traced any celebrated current, to the copious urn of some river Deity; but the Mahometans, adopting the old traditions of Chaldea, which placed Terrestrial Paradise on the banks of the confluent Tigris and Euphrates, and from a religious abhorrence of Polytheism, not being at liberty to derive their favourite streams from any subordinate Divinity, have assigned to them at once a Paradisaical source, and placed their fountains in the Garden of Eden.

### PLATE VI. No. 3.

——“ *Paureb az shob guzesht : beray Rûstam ferish-i kbaûb*  
*kefteraneed : Rûstam der kbaûb shûd ; baad az saâty deed keb' Naxu-*  
*neen mabe peiker az pes'a perdeb pidaw shud : Keneezy der peish o*  
*shumaâ bedost girifteb aumed, wa der peish Rûstam neshest : NUSIM-*  
*ze perdeb ber aumed yeky Mab-a rooe,*”——“ *Cbu kborsheed tabaun por*  
*as rung u buce.*”

“ Part of the night thus passed away ; a splendid couch was  
 “ spread with cushions for Rûstam, on which he laid himself down to  
 “ rest ; after a short while, he beheld a beauteous damsel, lovely as the  
 “ moon,

“ moon, who advanced from behind the tapestry, holding a lighted taper in her hand, and placed herself near him :”—POETRY. “ From the hangings, advanced a moon-faced damsel, bright as the Sun, with glowing complexion, and sweet perfumes.”

IN this specimen, as in the first number of the same plate, the reader will remark, that the word *Nuzim*, (written always in red ink) denotes that a passage in verse immediately follows, consisting of more than one couplet ; the word *Beit*, is used when the verse is of one distich only ; in the present example, although I have given but one couplet, yet the word *Nuzim*, is applied, because in the original, several lines of poetry follow : for the little figures inclosing verses, see Plate, No. V. 1.

OF this specimen, the principal graphical difficulties will be explained by the following lines, written in the order of the original :

Line 1 “ Parh az shb gzsh

2 “ Bray rstm frsh khuab kstranyd rstm dr khuab shd bad az saaty

3 “ Dyd kh naznyn mah pykr az ps prdh pyda shd knyzy dr pysh au

4 “ Shmaa bdst grfth amd u dr pysh rstm nshst-*Nzm*-zprdh bramd yky

5 “ Mahruy :: chu khurshyd taban pr az rnk u buy.”

THROUGHOUT this specimen, it is to be observed, that the diacritical points of *pa*, as in the first word, and of *Shin*, as in the third and fourth words, are blended together and confused : over *Rustam*, the second word in the second line, is the mark *Damma*, giving the sound of *o* or *u* ; the points of *ta*, in *Rustum*,

*Kefteraheed*, *Saaty*, &c. are blended into one<sup>s</sup>; and the points of *ba*, *fa*, *za*, *Nun*, &c. are out of proportion, large, as in the words *Az*, *Sbeb*, and *Guzasht*, of the first line, and, in almost every other word, where such letters occur. Over the word *Kbaub*, in the 2d line, is written *Sbud*, which, seemingly, the writer had omitted. In the word *Peikur*, (3d line) a long unmeaning stroke unites the letters *Ya* and *Caf*. The stroke of *Shin* in *Sbud*, (3d line) is thrown over part of the preceding word *Peida*. In *Keneezy* (3d line) the *Nun*, *Ya*, and *Za*, are run into each other without much distinction. In *Bedost* (4th line) the point under *Ba*, is so large, as to appear like two blended together, and in the word *Nisbest*, (4th line) the points of *Nun* and *Shin*, are not in their proper situations. Of *Khorfheed*, (5th line) the last syllable is thrown above the line, and the point of *Kba*, being placed at the left, seems to belong to the *Ra*. The *Nun*, of *Runk*, in the last line, is not placed exactly over its letter; and all the final *Yas* in this specimen, are described without their points.

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OF the great *Rustam*, already mentioned, the gallant actions and wonderful exploits constitute a very considerable part of the celebrated Heroic Poem by *Ferdusi*, intitled the *Sbab Nameh*, or Book of Kings; from a manuscript abridgement

ment of that work<sup>o</sup> in prose and verse, the specimen above given is extracted ; relating an amorous adventure of a very singular and romantic nature.

It is there told, that, after a sumptuous feast, and magnificent entertainment, given in honour of Rustam, by the King of Sitemgâm \*, to which wine and music contributed all their charms, a couch or bed being carefully prepared for the Persian hero, he retired to rest ; and after a short time was astonished at the appearance of a lovely damsel, who advanced from behind the curtains or hangings†. Her face was beautifully serene and fair as the silver-moon ; yet dazzling like the Sun from its exquisite beauty and glowing complexion : Nor has the poet forgotten those delightful odours that her presence shed around ; perfume being an indispensable attribute of complete Persian elegance.

\* This country, as another part of the work informs us, bordered on Turân, or Turcomania, the Ancient Scythia.

† The use of hangings, pictured tapestry, and various coloured carpets, has been from the earliest ages prevalent in the East.—We read in the Book of Esther, Chap. I. &c. of the magnificence of a Persian Monarch, who made a feast unto his nobles of Persia and Media, and in his palace had hangings, “ white, green, and red,” fastened with purple cords to silver rings, with beds of gold and silver, &c. Plutarch, in Themistocles, speaks of the rich Persian carpets, with highly coloured figures ; and in his life of Cato the Censor, he mentions some Babylonian tapestry, *ἐπιβλημάτων ποικίλων Βαβυλωνίων*,” sent to Rome as a present. The manufacture passed in very early times from Asia into Greece ; part of which, indeed, was itself Asiatic. Iris found Helen employed on figured tapestry ; and the web of Penelope is sufficiently known. Iliad III.

THIS fair Princess informs Rustam, that she had chosen that hour to come alone and unperceived : that she was daughter of the King of Sitemgām, had heard of Rustam's wonderful actions and excellent qualities, and that she had made a solemn vow, never to bestow her hand on any other man. The seclusion of females in the Eastern Countries, from the conversation of men, will, in some measure, account for the abrupt manner in which the fair one disclosed her passion, and for her seizing on such an opportunity, to obtain an interview with the object of her admiration. But the acknowledgement of her love was delivered in terms so simple and modest, her conduct so guarded, and her demeanour so correct, that Rustam was less affected by the splendour of her beauty, than filled with respect for her candour, her innocence, and virtue\*.

OF

\* Near the ruined Palace of Persepolis, now called *Chebel minaūr*, are shewn the gigantic figure of a Warrior, and that of a Female, who hold between them each with one hand, something of an annular form, but proportionably large enough to go round the neck : to these figures Tradition has bestowed the name of Rustam, and of his favourite Mistress, probably the fair Princess of Sitemgām. If we can judge from the drawings of M. Le Bruyn, (a painter by profession) the figure of the Warrior expresses manly strength, and that of the Princess is not inelegant, either in point of attitude or drapery.—Le Brun's Travels in Muscovy, Persia, &c. and Kämpfer, speaking of this sculpture says, "Hæc, venusta humanæ staturæ femina, fonte redimiculâ, occipite cincinnis, collo molli, multis quasi unionibus bullato ornata est, &c."—*Amœnit. Exoticæ*. P. 363.

A Cashmerian

OF this mysterious interview, and the subsequent union of our hero with the Princess, the result was a son, whom the King, her father, educated after Rustam's departure, and called by the name of *Sobraûb*. The youth having learned from his mother the strange circumstances of his birth, and of Rustam's fame, resolved to set out in quest of adventures, and immediately commenced a series of brave and gallant actions. But being so unfortunate as to encounter his own father, each ignorant of his relation to the other, the issue of the combat proved fatal to *Sobraûb*, who did not, however, expire, until it was discovered that he fell by a parent's hand. The circumstances attending this discovery, the dying words and filial affection of the ill-fated youth, and the father's vehement affliction and distress, afford the Poet *Ferdusi*, a fine subject for many interesting and beautiful passages in that Chapter, of which I have given the title in the Fourth Number of the Fifth Plate.

A Cashmerian writer of distinction, describing the desert between Herat and Balkh, speaks of the Travels of Rustam as we do of Cyrus's, or of Cæsar's. "Rustam, the son of Zal, "says he," marched by this road from Iraûn to Turan."—See the Memoirs of Khojeh Abdulkherum, translated from the Persian, by Mr. Gladwin. P. 36. 1793.

## CHAPTER VI.

## PLATE VII. No. 1.

*Chu Dara javab-i-Skander Sheneed.*  
 "When Darius heard the answer of Alexander."

THIS line is here given merely to illustrate a remark on the little character which in some manuscripts is used to distinguish a Noun governing a Genitive Case.—See Chap. IV.

THIS mark is found under the word *javab*, (answer) and while in pronunciation it gives the short sound of *e*, *i*, or *a*, it corresponds in signification with our preposition *of*.

THE original order of letters in this line is :

*"Chu Dara javab Skandr shneyd."*

The points of the first letter (*Chim*) are not distinctly marked, and the last word *Sheneed*, is partly thrown above the preceding word, *Skander*.

<p>شرب از دست خواب سلبیست</p>	<p>چو اراجوب سکنه نشینیه</p>
<p>کنیزی سیم چشم و پاکیزه روی ، کُل اندام و شکر لب مشکبوی</p>	
<p>ز یونان ارغنون بسی    که بُرونه بهوش از دلِ هر کسی</p>	
<p>کیست آن بخت خندان که پیری دایره افت   که قرار از دل دیوانه پیکار بر</p>	
<p>باغ عمر ز امبا و خزان ، شاخ عمری تو امین از فرغند</p>	





I CANNOT pass to the next number of this plate, without offering one observation on the subject of the proper names, which occur in the specimen before us : (a line from the *Skander Nameh*) ; it is to point out the reciprocal corruption of those proper names by the Greeks and Persians : each adapting the foreign word to their own idiom or conception of soft-pronunciation.

THUS of the Persian *Dara* the Greeks have formed *Dareios* and the Macedonian Hero is called *Skander* by the Persians, or *Iskander*, the word being often written with an initial *Alif*.

WHY the Persians have suppressed the *l* in *Alexander*, it would be vain, I believe, to inquire, but their alphabet not furnishing any single character corresponding with the harsh *ξ*, it was natural to adopt the letters *K* and *S*, as a combination that nearest expressed the sound of the Greek consonant, and these letters they have accordingly made use of “ *per Metathesin*.”

FOR the same reason the Italians write *Alessandro* ; and the rejected *ξ* is properly changed into *S* or *Sb* ; for Etymologists derive it from the Hebrew *ש* *Shin*, and it often corresponds with *ס* the letter *Sameth*, as in the word *סֶפֶר* (a sword), from the Chaldaic *שֵׁפֶר* *Seipha* (a sword.)

• ‘AND altho’ the Grecians latterly used this letter to express the *S* or *Sb* of other nations, as *Roxana* for the Persian  
*Rusbenk*,

*Rushenk*, &c, yet it is probable that in pronunciation the difference was not perceptible: for the letter ξ was altogether unknown to the very ancient Greeks, and only partially received by the moderns; the Dorics used it in some few instances for *Sigma*, the Attics were very late in adopting it, and it never found its way into the Æolic dialect\*.

BUT I shall here close my observations on this subject: as I design in a future work (for which I have already compiled a considerable stock of materials) to publish some remarks on the collateral affinity of the Greek and Persian languages, as derived from the Hebræo-Chaldaic.

## PLATE VII. No. 2.

“ *Shraub az doft-e kboobaun Selsebeel est,*”

“ WINE from the hands of lovely cup-bearers is like the celestial waters of Selsebeel (a fountain in Paradise).”

\* See the “ *Cadmus Græco-Phoenix*, of the learned Martinus, p. 1153; and the *Hierozoicon*, of Bochart, Vol. I. p. 507. The letter ξ had the same numerical value as the *Samech* of the Hebrews, and the Æolian Greeks, like the Persians, in the name of Alexander, expressed it by *K* and *S*, thus they wrote *ιπακς* for *ιπαξ*, and by a Metathesis of those letters *σικς* for *ξικς*.

Besides the principal dialects of ancient Greece, there were innumerable subordinate idioms and local peculiarities in speech; thus in the Island of Crete alone, it is said that there were no less than ninety; and the same words, uttered by a Lacedæmonian, would be scarcely understood by the more refined inhabitant of Athens.—See Gul. Burton *Græcæ Ling. Hist.* London, Duod. 1657. p. 27 and 30.

THERE are not in this specimen any difficulties which the following mode of writing will not, I believe, explain,

“ *Sbrab az dšt kbuban Sšbyl’ š.*”

THE points of the first letter *Sbin* are confused; the final *Nun* in *Kboobaun* wants its diacritical point, and over that word is thrown the beginning of the last word *Selsebeel*.

---

WINE, at all times grateful to the Persians, becomes doubly acceptable, when presented by the hand of a lovely cup-bearer. We accordingly find that of the lyric compositions of Hafiz, Jamī, Sadi, and others, many begin with an address to the *Sawky*, or young person, whose office is to fill the goblets, and present them to the guests. I have given, in another part of this work, an extract from one of Sadi’s Odes, in which he says, that, “ the cup, if touched by the lips of the fair nymph  
“ who offers it, would overflow with the sweetest beverage :” here the same poet affirms, “ that the juice of the grape, would  
“ assume a divine nature, if presented by a beautiful attendant ;” for the fountain *Selsebeel*, is one of those, supposed to rise in the garden of celestial Paradise.

“ How

“ How can wine,” (says *Jami*, in a sonnet addressed to his mistress) “ though forbidden on every other occasion, be deemed unlawful, when offered by thy hand ?”

“ *Sbraub’ra keb be ber jaw baràm midarend,*

“ *Agber az dest-i too bashud baràm chun gûem.*”

AND the poet *Khosrû*, in his *Divaun*, says, that, “ if he could find but some drops of wine in the cup which had been touched by the lips of his beloved, he could with those, as with a powerful charm, induce the most religious men to forget their vows of abstinence, and indulge in the forbidden joys of wine.”

“ *Juraat gber biyabem az leb-i too,*” &c.

THE Persians, from the earliest ages, luxurious, and devoted to convivial pleasures, have not been prevailed on by the precepts of the Koran, nor influenced by the example of the more austere Arabians, to abstain from wine, which their country in general, and especially the province of Shirauz, produces in abundance, and of most excellent quality: (See Chapter II. p. 26;) to this all travellers bear witness, and particularly the German Ambassadors, who were sent from the Duke of Holstein, into Persia, about the year 1637: they delight in describing the frequent entertainments, and drunken feasts to which they were invited, and the wine they received in presents:

sents : they relate also the death of one courtier, in consequence of excessive drinking\*.

A CELEBRATED Italian traveller, a little before that time, speaking of the Persians, declares, that they never fail at quaffing excellent wine, “ *e si sta bene spesso a tavola della matina infin’ alla sera bevendo sempre vino e chi più ne bee è più galant-  
“ *buomo,*” &c. “and they often,” he adds, “remain at table from  
“ morning till night, and he who swallows most of it, is reckon-  
“ ed the finest fellow†.” Indeed, if we may believe another ingenious European, who seems perfectly acquainted with the manners and disposition of the Persians, those only abstain from wine, who cannot afford the means of indulging in it, and are indebted to indigence alone, for their reputation of sobriety‡.*

IN the course of this work, the reader will find some other extracts and observations on the same subject. I shall only remark, in this place, that in the Dictionaries, there are found above an hundred words (Persian and borrowed from the Arabic) to express wine, and its derivatives.

\* See the “ Travels of the Ambassadors, &c.” By Olearius.

† “ Viaggi di Pietro della Valle,” p. 290. Quarto, Rome, 1658.

‡ Angelo’s “ Gazophylacium Persicum,” p. 397.

## PLATE VII. No. 3.

" *Kenezy seyab-cheshm, va pakezeh roose,*  
 " *Gulendaum va shoker-leb, va Musbke-boose.*"

" A damsel, black-ey'd, and fair-faced,  
 " (With) rosy cheeks, sugar'd lips, and musky fragrance."

IN the word *Kenezy*, the medial *Ya* is scarcely marked by any indenture, and the same may be observed of the *Ya* in *Pakezeh*. The final *Ya* in *Kenezy*, and those at the end of both lines, want their diacritical points. The *Za* of *Kenezy*, and of *Pakezeh*, is to be known merely by its point. In the word *Cheshm*, the stroke of *Shin* is a continuation of the lower stroke of *Chim*, without any distinction. In the hollow of *Gaf* in *Gul*, is placed the *Alif* of *Endaum*: and the last word *Musbkboose*, is begun above the line, and over the preceding *Waw*, which itself is irregularly thrown above the word *Leb*. These lines, are thus written in the original spelling:

" *Knyzy syb chshn u pakyzb ruy,*  
 " *Gl andam u shkrly u msbkbuy.*"

BETWEEN the lines are placed those little reversed commas; figures, which, as I before remarked, are used to distinguish poetry when it follows prose.

AMONG

AMONG the chief beauties of the Persian language, is the very great facility with which compound adjectives may be formed, “ in the variety and elegance of which,” (to use the words of Sir William Jones\*) “ it surpasses not only the German and English, but even the Greek ;” and the five compound epithets, that occur in the specimen before us, will, in some measure, illustrate the observations of that excellent grammarian, on the application of such compounds by the Persian poets. The first expresses the general taste of the Asiatics, in their admiration of black, or dark-coloured eyes, which, in their descriptions of a perfect beauty, are almost always enumerated among the most powerful and striking charms. The poet *Hafiz*, of *Shirauz*, in the last couplet of a beautiful sonnet, uses the epithet, *Seyah-choشم*, in the plural, as a substantive, and boasts that “ his poetry occasioned festivity “ and smiles among the black-eyed nymphs of *Cashmere*, and the lovely maids of *Samarcand*†. rde 535 c. 11

“ *Az*

\* Jones's Pers: Grammar, third Edit. p. 70 and 79.

† The sonnet, from which this passage is taken, and the elegy quoted in page 76, have never publicly appeared in a translation ; indeed, of the poems which compose the *Divân*, of *Hafiz*, that most excellent of lyric poets, although they amount in number to nearly six hundred, scarce thirty, as I believe, have yet been published, with a version, in any European tongue : an edition of this celebrated poet's works, to be comprised in one folio volume, was undertaken at Calcutta, in the beginning of the year 1790, containing the original Persian text, and an introductory account of *Hafiz* : in the year 1771, the Baron



"*dx fhaar-e Hafsiz i Shiraun mikhendend va mireckfend*" old 535  
 " *Seyab-cheshmaun Gashmeery va turkaun-e Samarcandy.*"

AND in the first line of another Ode, he exclaims,

" *Mera mubur Seyab-cheshmaun ze dil biroon nekbâbed sbud.*" old 125

" THE impression which black-eyed damsels have made on my heart, will never be effaced."

THE word *Hawer*, or *Hour*, in the Arabic language, signifies a beautiful woman's fine black-eye; and thence have the virgins of Paradise derived their name\*. In short, among the eastern writers, the epithet "*Black-eyed*," seems to be synonymous with "*beautiful*†."

Reviczky, published at Vienna, in one volume, octavo, sixteen of his odes, with a Latin translation, prose and verse, under the title of "*Specimen Poeseos Persicæ, &c.*" a learned and valuable work, extremely rare; from which Mr. Richardson chiefly formed his "*Spectmen of Persian Poetry*," in one volume, quarto, 1774, containing three of the odes, with an English paraphrase in verse, a literal prose translation, and several excellent notes; and Mr. Nott, his "*Select Odes from the Persian Poet, Hafsiz, &c.*" quarto, 1787; but the most happy translations of this poet's works, are scattered through the writings of Sir William Jones, his "*Histoire de Nader Chah*," in French, quarto, and in English, octavo, 1773; his Persian Grammar, his Latin Commentaries on Asiatic poetry, octavo, 1774, and his "*Poems and Translations from the Asiatic Languages*, octavo. (second edition) 1777.

\* See the Korân, Chap. of the mountain, the judgement, the merciful, &c.

† The women use artificial means to give a dark appearance to their eyes; a French traveller informs us, that they set little value on blue, grey, or hazel eyes; the black alone are admired among the Persians.—"*Les yeux bleus, gris ou cendrez ne sont pas les plus beaux selon elles, ce sont les noirs.*"—Sanfon Voyage de Perse. 91. Duod. 1695.

THE Greeks, like the Persians, were fond of employing the Rose in the formation of epithets applicable to beauty. "I have before observed (see the Introduction) the esteem in which that sweet flower was held by the ancients.

ANACREON, in a delightful ode, expressly written in praise of the Rose, enumerates several familiar compound epithets, in which the Poets use it.

" Ροδοδακτυλῶ μεν Ἥως,"

" Ροδοπηχέες δε Νυμφαί†"

" Ροδοχρῆς δε Αφροδίτη," &c.\*

" Rosy-fingered Aurora; Nymphs with rosy arms; and rosy-complexioned Venus," &c.

THE epithet here applied to the Nymphs, "Rosy-armed," may perhaps, seem a little strange to the English reader, but in Persian he will find many equally disagreeing with his idea of beauty; as "*Mab-rooe*," Moon-faced, &c. an epithet for which I believe, few of our fair countrywomen would thank a lover, although a Persian mistress would be highly flattered by its application. Thus the poet *Anvâri* uses it in a passage of his *Divân*, where he describes a favourite and beautiful damsel, as "resembling the grace-

† Anacreon, Ode 53.

“ ful Cypress in person, with a face lovely as the moon, legs  
 “ fair as polished silver, and rosy cheek’d.”\*

“ *Seroo-keed Mab-e-rooe Seem-sauk va Gul-izaur*.”

BUT the Persian Poets have not an exclusive privilege of using those flowery compound epithets in their descriptions of beauty; the writers of prose, indulge to excess in the application of them: thus in an original and curious romance, now before me, a wandering Dervish, in the relation of his adventures, describes a certain palace, into which he entered; and beheld a gallery or saloon, full of the most lovely females, —“ beautiful European idols,”† all with faces dazzling as the sun, serene as the moon, elegant in person; with bosoms fragrant as jessamine; with flowing ringlets descending to their waists; all like Venuses of Cheen (or Tartary)—so beautiful as to excite the envy of the moon; lovely creatures, the delight of the heart, graceful in stature, rosy

\* I have already mentioned (p. 19.) and not without a disgraceful insinuation, the *Divaun* of the ancient and excellent *Akberi*: a work almost totally unknown to Europeans, though honourably quoted by the first writers of the East.

† The word *Serem* and *Butt*, are used by the Persians in their amorous compositions, to express the object of their love and adoration, as the Italians use the word *Idolo*,\* on the same occasion.

“ checked and moon-faced, with looks like the timid glances  
 “ of the fawn\* ; black eye lashes, softly-closed lips ; necks  
 “ fair as silver, with ringlets dark and fragrant as musk,  
 “ forming snares ; mouths like the buds of roses, accents elo-  
 “ quent and sweet.”

THIS description, in the original, is a continued string of epithets ; which it would be impossible to translate literally into any European language without gross barbarisms, as the Persian scholar will be convinced of, on reading the following lines, containing the passage, as in the manuscript†.

“ *Nazuneen fenemaun Feringy, bemeb kborfbed lekā, va bemeb meb-  
 “ peiker, bemeb nazuk endām, va bemeb seemeen ber, va bemeb keifsooy  
 “ diraz va bemeb mooeē kemēt, bemeb zehreb Cbeen va bemeb risšk kumr,  
 “ nazuneen dilaramy, nazuk endamy, gulizaur, mab-e-rokhsaury, abū-  
 “ negaby, mezkān seyaby, bešleb leby, seem-ghebguby, musškeen moocy,  
 “ kumend keifsooy, ghuncheb debauny, šhiren zubauny.*”

\* The *Abu*, which I have translated *fawn*, according to a learned naturalist (Kœmpfer Amen. Exot. p. 404) differs only from the Stag in being bearded and having horns without branches ; the fullness and sweetness of this creature's eye, are subjects of innumerable allusions among the Persian Poets in their descriptions of female beauty.

† A large Octavo volume, entitled the “ *Kisfeh chehar Dervish*” or *Romance of the Four Dervises*,—an ingenious and entertaining collection of narratives, interspersed with fragments of poetry, gamsels, or short sonnets, quotations from Hafes, and other poets, &c.

OF the epithet, expressing a musky odour, used, as in the specimen, by the poet *Nezami*, and in the prose passage just quoted, I shall remark, that costly and most exquisite perfumes are esteemed the first among Asiatic luxuries; musk, ambegris, and the wood of aloes, generally form part of the magnificent offerings from one prince to another\*. So fond of aromatic and highly fragrant ointments were the ancients, that many writers have made their excessive indulgence in the use of perfumes, the subject of learned dissertations†, and this, like a rivulet from its fount, and many other branches of Asiatic effeminacy, flowed through the surrounding nations, and found their way even into Greece and Rome, from Persia, or Assyria, the great source of Eastern luxury and refinement‡.

AMONG the sensual delights of the Mahometan Paradise, we learn from the Koran, that musk is to contribute its power-

\* See "Mirchond's *Historia Priorum Regum Persarum*, Note, p. 134. 4to. Vienna. 1782, and Gladwin's *Narrative of the Transactions in Bengal*, p. 53, 56, &c. 8vo. Calcutta, 1788.

† *Causabon*, *Demster*, *Rhodiginus*, and others, quoted by *Martin Geler*, in his *Treatise "de Ebræorum luctu,"* third edition, duod. Franc. 1683, p. 395, where he speaks of the luxuries of the Greeks, Syrians, Babylonians, &c.

‡ The fashion of several garments, and the use of costly ornaments, were borrowed from the Asiatics, by the ancient Grecians. "At non intra solos Orientis fines mos gestandi compedes, se continuit, sed in Græciam quoque emanavit; nempe ut sequentia pluribus docebunt, magna luxus et Vestium Orientalium pars ex Persia ad Græcos perlata." *Schræderi Comment. de Vestitu Mulierum Hebræarum*, published by *Schultens*, 4to. Leyden, 1745, p. 14.

ful odour, for with that fragrant substance, are to be seal'd the vessels containing the celestial beverage of the faithful, that wine which is to recompense the pious muselman for his abstinence in this transitory state. “ *Khatema'ho misikon,*” &c. (See the Koran, Chap. 83, verse 26.)

I HAVE already mentioned (p. 62,) the high esteem in which those perfumes are held by the Asiatics. I shall, in this place only remark, that however fond the Persians may be of the sweet fragrance of the rose and jessamine, the stronger odours of musk and ambergris, are still with them the favourites of the toilet. These among us, are now but little used for the purposes of perfume; musk has long been supplanted by the milder vegetable preparations, the animal fragrance being used only in medicinal compositions: “ It is thus, says Goldsmith,” (speaking of those perfumes no longer fashionable, though once regarded as essential to elegance,) “ that things which become necessary, cease to continue pleasing, and the consciousness of their use, destroys their power of administering delight\*.

\* Goldsmith's History of the Earth and Animated Nature. Musk animal, vol. 3.

## PLATE VII. No. 4.

" Z'yunaniañ organoon-e xun pefy

" Kef burdeud hoof az dil-e ber kefy."

" OF the Grecians were many performers on the organ, who deprived of  
" understanding the minds of every one."

---

IN this specimen it is to be remarked, that the points of medial *ya* are blended together: that final *ya* is described without points; that the final *nun* of *Organoon* having been omitted in its proper place, is written below the line, and that the points of all the letters are thrown very high above or below the line. In the second line three different figures of the letter *ba* occur, which the following letters will point out.

" Z'yunanyan argnuñ-zh' pfy;

" Kh brdnd hufh az dl hr kfy.

OVER *burdeud* is placed the orthographical mark *damma* giving the sound of *o* or *u*: and under the word *dil*, is placed another, *Casra*, giving that of *i* or *ee*, and denoting that a  
genitive

genitive case follows "*dil-i-berkesy, the heart of every one.*" Each member of the couplet is separated from the other by a ruled line (which is generally of red or blue ink, sometimes of gold) the work being all verse, from which the specimen is given. Little figures like commas, as in the last Number, distinguish verses when scattered through prose.

---

THE powers of music, which have been felt and acknowledged in all ages, and in every country, have never, perhaps, been so well described as in that admirable composition of Dryden, in which we read of its wonderful effects at

" The Royal Feast for Persia won,

" By Philip's warlike son."

THE specimen before is extracted from the *Skander-Nameh* or history of Alexander, the warlike son of Philip, where, describing a truly royal feast, the poet Nazamí, enumerates the various sorts of musical instruments, peculiar to several nations, which were collected there, and contributed their harmony to the delights of this very splendid entertainment. I have selected from the original passage, that line which



mentions the organs of the *Ionians* or *Greeks*\* and the skill of the performers on that instrument, which "ravished the senses of all that heard its tones."

WHATEVER may be the instrument, here called by the name of *Aurganoon*, the following extract from a Persian Lexicon, will shew the high opinion entertained of it by the Asiatics, who ascribe its invention to one of the greatest Philosophers of ancient Greece.

"*Aurganoon, Organè, &c. naum-e-sauzy est keb Aflatoon wasia est wa akser u aaleb Roomiaun u Nazary darend.*"

"ORGANOON, &c. the name of a musical instrument which Plato invented, and which is chiefly in use among the Europeans and Christians."

IT is, I fear, almost impossible to ascertain what may have been the authorities of our Persian poet, in his description of the

\* It appears to me that the word *Ionian*, for *Greeks*, (like a multitude of other Persian words) has continued unaltered since the days of Aristophanes. In his Greek *Ionian* the letter *u* may have inadvertently been written for *n* or this letter omitted by the scribes, after the former; but without correction or alteration, the Greek word exactly expresses the same broad termination of many Persian plurals, with those given by an old Grammarian, who uses *Ademaa*, or *Ademon*, from *Adem*, a man; *Onaa* from *On* (*ann*) that; *Inaa* from *In* (*een*) this, &c. I shall take a future occasion to dwell on the subject of this note, and refer the reader to Aristophanes's play "ΑΧΑΡΝΗΣ, Act. 1. Sc. 3. and to "Father Ignatius's Gram : Ling : Persica, 4to. Rome, 1661, p. 11, 22, 26.

royal feast ; he boasts in the introduction to his history, that he compiled it from the various works, in different languages, on the subject of his hero, Alexander : “ I augmented it,” he says, “ from the chronicles of Jews, Christians, and Pehlavians ; I selected, from each volume, the most curious passages ; from every nut-shell, I extracted the kernel, and “ from the whole, I formed this treasury of a compilation\*.” I shall not here attempt to enquire into the poet’s meaning, in the passage just quoted ; nor shall I, in this place, offer any conjectures on those works, to which he alludes, written in the Hebrew, Greek, or Latin, and ancient Persian tongues, for such I presume, he means, by *Yeboody*, *Nazrany*, and *Pehlavi*.

THAT Alexander delighted in music, we learn from the historians of Greece and Rome ; Timotheus accompanied him into Persia, and charmed him with his Phrygian airs ; he made his female captives sing to him after their manner, &c. &c. But I shall not here encroach on the department of the antiquary, nor anticipate some historical observations, which I purpose offering in a future work.

\* See some observations on this Work, in p. 78, Chapter V.

## PLATE VII. No. 5.

“ *Kest aun laâbet-i-kbendaun keb pertvar bereft,*

“ *Keh kratw az dil-e deewaneh biyekbar bereft.*”

“ Who is that smiling charmer that moved by like an angel, so that tranquillity  
“ at once fled from each distracted heart.”

Thus written, according to the original orthography :

“ *Kyst anlabt khndan kh pry uar brft,*

“ *Kh krar az dl dyuanh bykbar brft.*”

IN this distich, the reader will remark, that the points of final *ta*, in the first word, are placed at the extremity of that letter, though generally we find them in the centre. The point of *Nun*, in the second word *Aun*, is above the letter : that of final *Nun*, in *Kbendaun*, in the center of it. The points of *pa* in *Peri*, are much below the line, and the word *Bereft*, both in the first and second lines is divided, and partly written above the line. The stroke of *Caf* in the first word of the second line, is drawn across the red ruling, which divides the members of couplets from each other.

OF this couplet, which begins a beautiful sonnet in the Divan of Sâdi, I shall confine my observations to one word, I mean that which I have translated, *Angel*, for want of a better term to express my idea of the Persian *Peri*, a being, which as I already observed\*, may be styled the fairest creature of poetical imagination; but of which, I have never seen, nor indeed, is it reasonable to expect, any satisfactory definition.

FOR on the subject of fictitious beings, as every person is at liberty to form what idea will most please, so we might naturally expect to find various opinions, entertained by the poets of the *Peri* species.

WITHOUT destroying the general and principal characteristics of gods and goddesses, the Greek and Roman poets, assign to each, properties and attributes, as best suit the immediate purpose of their poems: and we accordingly find scarce any of the classical divinities free from some degrading stain. Their celestial minds were actuated by the most irregular passions, they were vindictive, cruel, and unrelenting in their anger†, and guilty of every debauchery and scandalous excess, that could disgrace even mortals.

BUT the Persian *Peries*, however vaguely defined as to species and appearance, are uniformly described, as beneficent.

\* See "Introduction."

† "Tantæne animis celestibus iræ." Virg.

beautiful; and mild; and if the elegant Marmontel\*, had reason to lament the decline of the Fairy System among us, surely the absence of the Persian Peries, is much more to be regretted, of whom, none were mischievous or malignant, like many of the Fairies, none deformed or diminutive; but all so amiable in disposition, and so lovely in aspect, as to be the direct contrast, or opposite to the *Dives*, a race of cruel, hideous, and wicked creatures of the imagination, as opposite as vice and virtue, or any qualities perfectly incompatible†. Thus the poet *Jamī*, expresses his astonishment, that, “one of those evil spirits could be an inmate with a *Peri*.”

“*Keh deeroy ba Peri bemkhāneh bashoy.*”

NOTWITHSTANDING this excellence of their nature, the Persian Peries seem to be a distinct species of imaginary beings, and I know not any class of airy creatures, in which they can, with exact propriety be ranked.

\* “J’ai grand regret à la féerie, c’étoit pour les imaginations vive une source des plaisirs innocens, et la maniere la plus honnête de faire d’agréables songes, &c. &c.” See Marmontel’s *Contes Moraux*, *Alcidonis*.

† On the subject of the *Dives*, I have offered some remarks, in the account of *Rustam*’s combat with the Dive *Sepeed*, given in the Explanation of No. 1, Plate VI. Although I have there said, in general terms, that the Peries were females, yet there are a few exceptions; Mr. Richardson, in his Dissertation, mentions one, and in a manuscript before me, the words, *Murd*, a man, and *Peri*, are indifferently used, in describing the apparition of an aerial spirit.

HOWEVER

HOWEVER they may correspond in beauty with our idea of angels, they cannot well be supposed those beings whom the Hebrews called מלאך and the Greeks ἄγγελος; since of both words, the theme is “to send,” for the Peries are not commissioned from above on any occasion; besides, the Persians have the term, “*Ferishteh\**,” to express the distinct race of angels, or heavenly messengers.

THEY cannot be classed among the שרפים “the rapt Seraph” “that adores and burns;” nor among the כרובים “winged Cherubs,” for they are not said to have any place in heaven. There is also another species of rational creatures, whom the Ancient Hebrews, called *Shedem*, שדים but with whom the Peries do not exactly correspond; they, in some respects, resembled angels, having wings, and a knowledge of future events, and were but too like the human race, in requiring substantial food, and being mortal†. Nor do the Peries answer to those intelligences whom, the Platonics called *Dæmons*, from Δαίμων, *Sciens, Wise*, &c. nor to the Genii of the Romans, who watched over mortals, given from their birth (*à gignendo*) into their charge; nor are they by any means those celestial virgins, whose charms are to reward the pious muselman in a future state, and whom the Arabs call “*Houri*.” Yet, those gentle

\* From “*Ferishteh*,” to send.

† Millii Diff. de Mohammedismo, &c. p. 15. The word *Shedem*, is found only in the plural. See Pagninus’s Thesaurus Ling. Sanctæ.”

beings, possessing exquisite beauty, the poet *Sadi*, knows not,  
 " whether his mistress be an Houri of Paradise, an angel, a  
 " daughter of man, or a Peri."

*" Houri nedaunem ya mulluk firzendebeh audim ya Peri."*

To continue this negative description of the Persian Peries, I find, that they by no means accord with our Shakspeare's idea of the Fairy race. However fond they may be of perfumes, (and fragrant odours are their only nourishment) we do not read of their being employed in

" Killing cankers in the musk-rose buds."

NOR of their being compelled

" To serve the Fairy Queen,

" To dew her orbs upon the green," &c.

" They must go seek some dew-drops here and there,

" And hang a pearl in every cowslip's ear\*."

I CANNOT discover, that the Persian Peries, have ever been supposed so diminutive in stature, as to " war with Rere mice  
 " for their leathern wings†, to pass through Key-holes‡, or to hide in the bells of flowers§. But the sublime idea, which

\* *Midsummer Night's Dream.* † *Ibid.* ‡ *Gay's Fable, " The Nurse and the Fairy."*

§ " Where the bee sips, there lurk I,

" In a cowslip's bell I lie, &c."

*Shakspeare's Tempest.*

Milton entertained of a fairy vision, corresponds rather with that which the Persian poets have conceived of the Peries :

“ Their port was more than human as they stood——

“ ——I took it for a fairy vision,

“ Of some gay creatures of the element,

“ That in the colours of the rainbow live,

“ And play in th’ plighted clouds—I was awe-struck,

“ And as I pass’d, I worship’d\*.”

THIS fine passage, gives me, I confess, a much clearer idea of the light, airy, yet sublimely beautiful Peries, than any other I have met with.

THE ingenious Mr Richardson informs us, that although supposed to live very long, the Peries are not said to be exempt from the common fate of mortals†; their existence, probably is not to close but with the final dissolution of this universe; for if we may believe Ariosto, “ No fairy can die “ as long as the sun moves round, or the heavens remain in “ their present state.”

“ Morir non puote alcun’ Fata mai,

“ Fin ch’l Sol gira o il ciel non muta stilo‡.”

\* Milton’s *Comus*.

† Dissertation prefixed to the Arab. and Persian Dict. p. 36.

‡ Orlando Furioso, Canto x. p. 56.



My observations hitherto having tended principally to show what the Persian Peries are not like, I shall candidly acknowledge my inability of ascertaining what they may be said to resemble; that exquisite beauty is their most obvious characteristic, appears from the poets, who, when they wish to compliment, in the most flattering manner, an admired object, compare her to one of this aerial race. I have no doubt that the name is derived (as that of our *Fairy*) from the Hebrew פאר, beauty, elegance, &c.\* and I can venture to affirm that he will entertain a pretty just idea of a Persian Pery, who shall fix his eyes on the charms of a beloved and beautiful mistress.

### PLATE VII. No. 6.

“ *Baug'-i-umretra mebad khuzaïn.*”—

“ *Shauk-e-umry too aimun awferghend.*”

“ May the garden of thy life, never feel the winds of autumn.”

“ May the branch of thy tree of life be free from the ivy of decay.”

IN the first word of this example, the tail of final *Ghain* is brought between the initial *ba*, and its point. The three letters

\* See “Introduction.”

of *umr*, in both lines, are so connected as nearly to render the word perpendicular; the *Ra* in *tira*, is almost a continuation of the stroke of *ta*, and the *ba* in *mebad*, is to be known merely by its point; the final *nun* in *Khuzai'n*, is very open at the top, and its point thrown high above the line.

IN the second line the points of *Skin*, in the first word, are confusedly expressed, as those also of *ta* in the word too. In *aimun* the points of *ya* are not exactly under that letter; and that of final *nun* is at a great height above the line. In *ferghund*, the point of *nun* is placed over the last letter *Da*; the lines in the original order of words and letters are thus:

“ Bagh amr tra mbad khzan”—

“ Shakh amry tu aymn az frghnd.”

• IN the most admired specimens of their epistolary compositions, we generally find that the Persians introduce benedictions similar to that given in the annexed plate: and as they are extremely studious of elegant and flowery language, even in the most familiar correspondence, several ingenious and learned men, have employed their talents in composing models of letters on various subjects, and suitable to every class and description of writers; among those, *Herkern* and *Eusofy*, have compiled the most excellent *Inshas*, or forms of letter

letter writing; the *Infba-i-Herkern* has been published with an English version\*, that of *Eusofy*, still remains in manuscript; from one of the letters in a fine copy of this work now before me, I shall extract the following couplet, from which, as from the greater number of passages scattered through the works of this nature, one would suppose that among the Asiatics, longevity was esteemed the greatest blessing heaven could bestow a friend.

"*Bad jabet bityan, bad fersht bikerdaun.*"

"*Bad ghurret bee zuwal, va bad umret javedaun.*"

"May you be exalted to a station of unbounded dignity!

"May your affluence and prosperity be infinite!"

"May your dawning morn never set in night,

"And may thy life be eternal!"

THE original beauty of the eastern benediction given in the specimen, has induced me to present it to the reader: it is given from a Persian poet, in a manuscript *Ferbung*, or Dictionary, under the article "*Fergbende*," or "*Fergbend*," which signifies "Ivy." Having mentioned the pernicious quality of this plant, which renders barren, and finally destroys each tree that it embraces, the Lexicographer quotes the couplet here given, to illustrate his definition.

\* "*Infba-i-Herkern*," The forms of Persians, quarto, Calcutta, 1781. by Dr. Francis Balfour, Persian and English.



۷۹۱

سار خورست ای گلکاری | بکه سنی بلبل از آناه و سوز

۷۹۲

برن پری نی شینه برسم با نمجنان طعم جوانی میکنه

۷۹۳

نغمه مطرب خوشکوهه نیست کلام : ساز غمی ساقی مه و محفخت کشتاد

۷۹۴

ساقی سیمین جیبی فیه || آب شادی بر آتش غم ریز  
سه بر کنار غوزن || بس بگردان شراب مستدین

۷۹۵

ساقیا فضل بهارت مبارک

۷۹۶

برآمد با صبح و بوی نوروز

## PLATE VIII. No. 1.

THE FIRST

"Behaur khwānesh, ay gul kha is-j?"

"Keb beyn bābānā nāleb ve foz."

"THE spring is delightful, on what where hast thou been? Dost thou not  
 "hear the lamentations of the nightingale, on account of thy delay?"

THE reader will remark, that in these lines, many letters are represented as mere hair-strokes; and that others in their flourishes affect a strong and heavy turn. The letters in the original order are as follow:

"Bābā khwānesh ay gul kha is-j?"

"Kh byn bābānā nāleb ve foz."

THE point of *Ba* in the first word is not exactly in its proper place; nor that of *Kha* in the next word, of which the *msl* rise above preceding *ra*, in *Kujayy*; the point of *Jim* is thrown to the left of its letter, and the two first letters placed over the hook of the preceding *Lam*. In the second line the points of *ba* and *ya*, in *Bābā*, are placed together; and that

of *Nun*, not coming over the body of that letter, which is expressed by a turn of the pen running into the flourish of final *ya*. In *Bulbulanrâ*, the *ba* is brought in almost a straight line; the *ba* of *Naaleb* is a short turn of the pen; and the stroke of *Sin* in *Suz*, is thrown over the preceding copulative *Waw*. The accents of *Naleb*, are marked by the *Fathas*, placed over that word; and over *Kujayy* in the first line is the mark *Hamza*, denoting the second person singular of a compound preterite.— See Jones's Grammar, p. 11.

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IN this Couplet, by the Poet Sadi, are comprised three of the most favourite subjects of Persian Song; the Delights of Spring, the Beauty and Fragrance of the Rose, and the Melody of the Nightingale. The Rose, as I have before observed, is supposed allegorically, to be the mistress of that sweet bird: and the Poet here chides the flower for its late appearance, although, as he says, "the Spring was delightful, and the Nightingale lamenting the absence of the Rose." Among the Persians it has ever been the object of elegant luxury to gather the first rose of spring; to watch its opening, and enjoy its maturer bloom; and to catch the last breath of its departing sweetness. Thus Horace, expressing his dislike to the

the customs of the Persians, desires his attendant to seek no longer like them, "the place where might be found the latest lingering rose."

"Mitte sectari Rosa quo locorum."

"Sera moretur."

THE Mahometans, and particularly, the Turks, entertain a kind of religious veneration for the rose; they believe that it first sprang from the sweat of their Prophet, and therefore they suffer not its leaves to be trampled under foot\*. The Ancients ascribed the origin of this sweet flower to the blood of Venus; and to the warmth of her kifs, a modern Latin poet affirms the rose is indebted for its glowing tints†.

To what has been said of the Nightingale in a former part of this volume, I shall add one observation: that although the word *Bulbul* is the name of a Bird, not answering in every respect to our Nightingale, yet its voice being of the same plain-

\* "Sed nec Rosarum folia humi jacere patiuntur," &c.—(De Turcis) Aug. Busbequii. Epist. I.

† "O quoties dixit talis Adonis erat !

"Sed placidam pueri metuens turbare quietem

"Fixit vicinis basia mille rosis.

"Ecce calent illæ, cupidæque per ora Diones," &c. &c.

Joan. Secundi Bas. I.



tive strain, and resembling that bird, in the extraordinary circumstance of singing by night, there is no word which can convey a clearer idea of the Persian *Bulbul*, than that which I have adopted in the translation.

THE plaintive melody of this sweet bird is not, however, in the East, suspended during the day-time, as in our colder climate: on the contrary, as its love-laboured song is heard at the first dawn, the Persians call it the "*Bulbul Subury*," or Early Nightingale; and "*Taër Subub*," or the "Bird of Morn." Even in the Southern parts of Europe, the Nightingale's voice is often heard by day: A very ancient and interesting French Poet thus begins one of his love-songs, or *Chançons* :\*

" La douce voix du rosignol sauvage

• " Qu'oi nuit & jor cointoier & tentir,

" Me radoucît mon cuer & rasonage, &c." †

Chançon. XVIII.

\* Raoul de Coucy, whose *Historical Memoirs*, published 1781, in Paris, two volumes, 12mo. form one of the most romantic and affecting stories of the age of Chivalry. The melancholy conclusion of his amours with the fair but unfortunate Gabrielle de Vergi, are too well confirmed by authentic and historic proofs, to allow one's mind the consolation usual after perusing a narrative of fictitious woe.

† " The sweet voice of the wild Nightingale,"

" Whom I hear by night and day amusing himself and singing," ..

" Soothes the anguish of my heart, and consoles me," &c.

AN English traveller of the last century, writing from Shirâuz, seems inspired by the Persian climate, and adopts the flowery language of the country. "The Nightingale," says he, "sweet harbinger of light, is a constant cheerer of these groves: charming with its warbling strains the heaviest soul into a pleasing ecstasy\*;" but it is unnecessary to dwell on the charms of "*this feathered voice*," as it has been styled by the Italians†, and I refer the English reader to the learned Newton's Notes on the Seventh Book of Paradise Lost, where he enumerates the various passages in which the immortal Milton has delighted to celebrate the praises of "*the Solemn Nightingale*."

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### PLATE VIII. No. 2.

"*Burf-e-peery mi nesbeens ber ser'em,*

"*Hemchunaun tubâ'm juvâni mikened.*"

"The snows of age descend upon my head,

"Yet from the gaiety of my disposition I still am young."

---

\* Doctor Fryer's Travels in Persia. 1681. Folio. Page 243.

† "*Una voce pennata.*"

THE reader who has perused with attention the observations scattered through the preceding pages, will find, I believe, very little difficulty in analyzing the letters of this specimen, which in the original order stand thus :

“ Brf pyry my nshynd br frm.”

“ Hmchnan tbaàm Juvany myknd.”

IN the word *Peery*, the medial *ya* is scarcely marked by any indenture, and its points are placed along with that of *pa*, written with one instead of three ; the *Sin* in the last word *Serm*, rises above the line. In the second line the letters *ba*, *mim*, and *chim*, in the first word, are nearly perpendicularly placed ; and one point supplies the place of three in *chim* ; the final *mim* in *Tubaam*, hangs by a turned stroke from the preceding *ain*. In the word *Juvany*, the point over *Nun*, is its only distinction. In the last word, *Mikend*, a long dash fills up the line, and unites the *n* with the final *d*.

---

SO unwilling is the Lyrick Sâdi to acknowledge, that his spirits were impaired by years, that, although hoary Time had fixed his snowy emblems on the Poet's head, he yet affirms,  
that

that from the natural vivacity of his disposition, he still was young. Such was the kind of personage Anacreon loved.

“ Φιλῶ γερῶντα νεῖκνον, &c.”

“ Who,” he says, in nearly the words of our Persian Poet,

“ Τρίχας γερῶν μὲν ἐστὶ,

“ Τας δὲ Φρένας νεαῖα\*.”

“ Is old indeed, as to his snowy locks, but young in spirits and disposition.”

FROM this couplet of the Greek Poet, as the learned Dacier has remarked, is borrowed that passage of Plautus.

“ Si albus capillus hic videtur, neutiquam ingenio est senex†.”

WHICH may be translated nearly, in the words of the Persian specimen before us, as well as of the Greek lines, from which it was originally borrowed.

\* Anacreon, Ode xlvii.

† Plant. Miles Gloriosus, Act, iii, Sc. 1.

## TE VIII. No. 3.

" *Nugbmul-e mutreb kboofbkaw bemè pend est ve kulaùm,*

" *Sägber y sawky mebroo beme futeb est ve kufbad."*

" The melody of the sweet-singing musician is all our care, and the burden of our conversation.

" The goblet of the lovely moon-faced cup-bearer, is our only subject of triumph and cause of exultation."

---

IN this specimen the reader will observe, that the final *ta* in the first word is expressed by the letter *ba*; that the stroke of *Sbin* in *Kboofb*, comes between the *Kba* and its points. In *Hemeb*, are described two forms of *ba*; the points of *pa* in *Pend*, are not exactly under that letter; and the word *Kulaum*, is placed above the line, and over *waw* and *est* preceding. In the second line the letter *ra*, in the first word, hangs obliquely from the *Ghain*; and in the word *Mebroo*, the *ra* is a hair-stroke, connected by a turn of the pen with the medial *ba*. In *Hemeb* are described two *ba*'s, differing a little from those in the same word, occurring in the first line; the medial *ta* in *Futteh*, is suddenly joined to the *bba* by a long stroke: over the *st* is placed *waw*, and above that copulative is the last

word *Kushad*, in which the *Caf* is described with a very long upper stroke, the lower one running abruptly into the indentures of *Shin*: the lines are thus written in the original spelling:

“ Nghmh mtrb khushku hmh pnd ft u klam.”

“ Sagry faky mhru hmh fthhft u kshad.”

IN this couplet, the poet *Shab Cassem Anver*, has described the general taste of the Persian voluptuaries, who delight in their feasts to unite the pleasures of wine, with the charms of music, and to heighten the luxurious enjoyments of the banquet by the presence of some beloved or beautiful object. Whether it be that the climate inspires a superior degree of voluptuousness, it is certain that in Persia, sensual pleasures are pursued with greater eagerness than in most other countries; few tenants of that luxuriant soil being unaffected by the soft propensity;—“ We are fond of wine,” says a Persian poet,\*—“ wanton, dissolute and with rolling eyes; but who is there “ in this city that has not the same vices?” and the general dissipation is thus mentioned by a prose writer: “ They were “ immersed in pleasure and delight, and were constantly “ listening to the melody of the lute and of the cymbal.†”

\* Quoted in Jones's Persian Grammar, p. 34.

† Ibid, p. 42.

IN ANACREON'S beautiful ode on the subject of a feast, Bacchus or wine is associated with music and with love\*.

“ Ἰαπεροὶ πίωμεν οἶνον,  
 “ Αναμειψόμεν δὲ Βάκχον  
 “ Τον εφευρετὰν χοροῦ  
 “ Τον ὁμοτροπον ἔρωτι  
 “ Τον ἐρωμενον Κυθαρῆς.”

“ Let us gaily drink wine, and sing the praises of Bacchus, who  
 “ invented the mazy dance, who delights in every kind of music;  
 “ him who is congenial with Love, and is so dear to Venus.”——

AND the poet Hafiz, in a beautiful Sonnet, wonders that a man can ask any greater blessing from fortune, than permission to indulge in wine, and play with the dishevelled ringlets of his mistress.

52 حاتم دگر چه میطلب از نعيم (هر) می میخوری و قهر دلدار میکنی

“ Hafiz digur cheh mitulby az naim-i dubur

“ Mei mikboory va turreb-e dildar mikebby.”

\* Anacreon, Ode xli.

THOSE who have travelled in Persia, describing feasts and entertainments, relate, that musicians, both vocal and instrumental, generally attended: that handsome pages carried round the wine, and that singing and dancing women were provided, the venality of whose charms, besides the exercise of their professional talents, completed the luxury of the Persian banquet.

PLATE VIII. No. 4.

" *Sawkee-i-seemten che khushy? keez—*

" *Awb-i-shadee ber 'aulisb-i ghum reez,*"

" *Boofeh ber kunar-e saugher zen\*,*

" *Pes bekûrd aun fberaub fshed aumeez."*

" Oh cupbearer! with a body fair as silver, why dost thou slumber—arise

" And pour the water of delight on the fire of anguish:"

" Fix a kiss on the brim of the cup,

" And the wine will then be sweet as if mixed with honey."

IN this specimen, which is from a very plain, but sufficiently accurate manuscript, the reader will not perceive any fine hair-strokes or flourishes, or intricate combinations of letters: the four lines as written according to Persian orthography are

\* In one of the MS. copies before me, of Sadi's Divaun, the imperative *Neb*, from *Nebaden*, to place, is used instead of *zen*, from *xeden*, to fix, to strike, &c. &c.



- “ Saky fymtn chh khšby khyz,  
 “ Ab šhady br atšh ghm ryz,  
 “ Bušh br knar faghr zn,  
 “ Ps bkrd an šhrab šhhd amyz.”

THE first word exhibits the letters *Sin* and *Alif*, so described as to form a semicircle or bow; the points of *Kaf* and *ya*, (as of *ta*, &c. throughout the specimen) are blended together; the *Sin* of *Seemten* is a very long dash of the pen, and the *ya* is turned suddenly into the *mim*; the final *nun* is very open at the top; *cheb* is expressed with only one point for *chim*, and a very short turn for the final *ba*. In *Khešby* no mark of distinction is expressed between the *Kba* and *Sin*; the point of *ba* is not exactly under that letter; and in *Kbeez*, the middle *ya* is only known by its points; the point of *z* is not in its proper place. As in *Sawky*, of the first line, the *Shin* and *Alif* of *Shady* in the second are formed into a semicircle; the *ta* of *Autešb*, has not its points exactly over it, nor are those of *ya* in *Reez* exactly under that letter.

IN the third line, the letters *Sin* and *Ha* of *Boofeb*, are nothing more than a curved stroke with a short concluding hairstroke: in *Kunâr*, the point of *Nun* is over the *Alif*; the *Alif* of *Sagber* seems to be only a little upright termination of the *Sin*: the *Ra* is a straight stroke proceeding from the lower part of *Ghain*.

IN the fourth line it is to be observed that the *Sbin* of *Sbraub*, is expressed by a very short, and slightly indented stroke; the points confused; and that over the final *ba* is placed the *Sbin* of *Sbebed*. In this word, between the *ba* and final *da*, is a long turned stroke: In *Aumeex*, the medial *ya* is principally distinguished by its points, very little care being taken to express the body of that letter.



ON the compound Epithets of the Persians, I have already offered some observations: and when the reader, (who may think strange that which the Poet Sâdi here uses, (*Silver-bodied*) recollects those which the Grecians applied to admired females, he will be easily reconciled to the Persian idiom, which delights in the composition of similar epithets. The Poet here, that he may drown the pangs of grief or trouble, occasioned probably by love, asks the cup bearer for wine, which, by a beautiful Periphrasis, he calls, “the Water of Gladness, or of Joy\*.” This metaphorical phraseology, has been, from the earliest ages, in use among the Asiatics:

\* The wine touched by his Mistress's lips, the Poet says, will be sweet as if “mixt with honey.” It is not improbable, that the Asiatics actually infuse some sweet substances with their wine, and it is certain that the Persians blend fragrant and aromatic compositions with their favourite liquors. (See p. 42.) The excessive luxury of the ancient Greeks in this respect, is noticed by Ælian, (Lib. xii. Cap. 31). “Τί δὲ, οὐ καὶ οὖνον τοῖς  
“ ἑλλοι τρυφῇ ἀποδίδει; μέγα γὰρ οἶνον μιν γυναικὶς, &c.”

thus, in the Syriac Language, Echo has been happily styled  
 “the Daughter of Voice.”

THAT the kiss of a beloved mistress would add sweetness to the wine, is an idea very natural to a lover, and familiar to the poets. The second couplet of this Tetra-stich may be nearly translated in the words of that well-known English Song.

“ And when her lips the brim had prest,  
 “ The cup with nectar flow’d.”

THE amorous Ovid wished to be the first to seize on the cup which his Mistress had just laid down, and would apply his lips to that part of it which her’s had touched.

“ *Quæ tu reddideris ego primus petula sumam.*”  
 “ *Et quæ tu biberis hac ego parte bibam\*.”*

THE jealous Queen of Heaven, as we read in Lucian, thus upbraided the inconstant Jove: “ You drink from that  
 “ part of the cup, which my rival’s lips have touched; so that  
 “ you blend a kiss with the nectar which you imbibe †.”

AND the reader will find in the Greek Romance of Achilles Tatius ‡, a charming description of the pleasure which Clito-

\* Ovid, *Amorum*, Lib. i. Elegy 4.

† “ Πίνεις, ὅτε καὶ αὐτὸς ἔπιε, καὶ ἐνθα προσέχωνται τὰ χεῖλη, ἵνα καὶ πίψῃ ἅμα καὶ φίλῃ.”

‡ *Εἰς δὲ τὴν αὐτὴν τοῦ μύθου, &c.*—See the loves of Clitophon and Leucippe, by Achilles Tatius—Book II.

phon

phon received from the kindness of his fair Leucippe, who repeatedly imprinted kisses on the cup, which she knew her lover was to receive from the attendant Satyr\*.

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### PLATE VIII. No. 5.

*" Beraumed bad-i seba va booc-i noorooz."*

" The Western gale returns, and the fragrance of spring."

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IN this specimen, the letter *Sad*, of *Seba*, is joined to *Ba* by a long dash, which only serves to fill up the line, and perhaps, is considered as ornamental. The point of *Ba*, is placed in the hollow of final *Hba*. The points of letters in this specimen, are of that square or diamond-like form, which I have beforementioned, in Chapter III,

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THAT the rose's fragrance, and the melody of the querulous nightingale, were among the Persian poet's favourite themes, I

\* " More amantium," (says a learned commentator) " qui sibi rebus ab amatis missis, oscula figere amant"—Pct. Moll's Notes on Daphn. and Chloe, 20.

have

have already, perhaps, too frequently remarked; I shall here, for the last time, mention them, and observe, that the refreshing western breeze, to which the flower lends its delightful odour, is found to be equally the subject of Persian poetry: being, with the Nightingale and Rose, the welcome harbinger of Spring.

To the luxurious Asiatic, the approach of that season is inconceivably grateful, which restores to him, the genial warmth of his native climate, with all those pleasures that follow in the train of Spring. The poets of every age and country, have delighted to sing the praises of the new year\*. Anacreon, in a beautiful passage, describes the "Graces, as "furnishing themselves with roses, on its appearance†." Innumerable are the Persian odes and sonnets, in praise of this sweet season, which begin like that of Sâdi, (whom the present specimen is taken from,) and, which may be almost literally translated in the words of Petrarch‡.

*"Zefiro torna e l' bel tempo rimena."*

\* "There is, I believe," (says Doctor Johnson,) "scarce any poet of eminence, who "has not left some testimony of his fondness for the flowers, the zephyrs, and the warblers "of the Spring; nor has the most luxuriant imagination, been able to describe the serenity, and happiness of the golden age, otherwise, than by giving a perpetual spring, as "the highest reward of uncorrupted innocence." *Rambler*, No. 5.

This learned writer, here alludes to the "*Ver erat æternum*," of Ovid's *Met.* Lib. J. 3.

† *Ida vâs lapas parivres*," &c. ODE 37.

‡ Petrarch: Part I. Sonnet 269.

I MUST here remark, that, in the manuscript, from which this specimen is extracted, the preposition *Ber*, was omitted by the original transcriber. But some critical reader having supplied it in the margin, I have followed his example, and adopted it, more especially, as it seems necessary to exactness of scanion.

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## PLATE VIII. No. 6.

" *Sawkya fuzli behaur too mubaruck bashud.*"

" Oh cup-bearer ! may thy youth, sweet season of thy spring, be  
" happy."

THE *Sin* in *Sawkya*, is a long waving flourish ; the points of medial *Ya* are not exactly under that letter ; the point of *Fa*, in *Fuzl*, appears rather belonging to the next letter ; that of *Ba*, in *Behar*, is placed under the *Ha*. In *Mubaruck*, the *Ba* is a little turned stroke ; the upper limb of *Caf* does not join the perpendicular, and in the hook of *Caf*, is placed the *Ba*, of *Bashud* ; the final *D*, in *Bashud*, is only an abrupt termination of the *Skin*. The line, in Persian orthography, is thus :

" *Sakya ffl bbar tu mbark bashd.*"

IN this specimen I have given the words of a Persian air, which, though in a style of melody by no means familiar to an European ear, possesses a considerable share of simplicity and sweetness. On the subject of music among the ancient Persians, which, with their painting, celebrated by *Nizam*, Sir William Jones believes to have perished irrecoverably\*, I shall here be silent. The same learned Orientalist, is however, of opinion, that by a correct explanation of the best books on the Arabian and Persian systems of music, much of the old Greek theory may be recovered; and he believes, that the Persian system, like that of the Hindüs, has been formed on truer principles than our own; and that “all the skill of the native composers is directed to the great object of their art, *the natural expression of strong passions*, “&c†.”

I MUST here, however, remark, that the Arabians are said to be indebted for their knowledge of music to the more refined Persians; the variety and powers of their musical instruments are strongly and beautifully described in a short Poem of Hafiz, at the end of his *Divaun*, entitled the “Address to the Musician,” or “*Mughenny Nameh*.†” Chardin speaks

\* Sir Wm. Jones's Anniversary Discourse on the Persians, 1789.

† Ibid, on the Literature of Asia, 1785.

‡ Of this Poem I shall speak more particularly in a future work.

scientifically of music, as cultivated by the Persians: M. Le Bruyn has described some of their instruments: twenty-two of which the excellent Kœmpfer has given engraved representations of; and the most learned Casiri, describing an ancient Arabic manuscript, informs us, that it contains a catalogue of musical instruments, to the number of thirty-one; for the most part, he says, originally Persian\*.

THE origin of several instruments, and the history of the various modes of Persian music, are ingeniously treated of by Nakihebi, in his *Tooti-Nameh*, or “Tales of a Parrot†.”

OF the Persian song given in the specimen, the musical notes were, with the words, communicated to me by an ingenious friend resident in the East: from him I received at the same time, the following little *Gazzel*, or *Love Song*, the

\* See the Travels of Chardin, and Le Bruyn. The plate given in Kœmpfer's *Amenitates Exoticæ*, p. 741, and the *Bibliotheca Arabico-Hispana*, &c. of Casiri, Vol. i. 527.—See also, Herbelot, *Bibl. Orient.* Article “*Angam*.”

† Of this very entertaining work, which contains fifty-two chapters, thirty-five of the tales have been abridged, and divested of their chief difficulties, by Mahommed Kadery, and printed with a literal English Version, opposite the Persian text, in one volume octavo, at Calcutta, 1792. In the same year also, a most excellent English translation of the first part of this work was published in London, by the Rev. Mr. Gerrans, in octavo. The beautiful imagery and flowery diction of the original, are judiciously retained in this translation, and it is to be hoped, that the learned gentleman will soon favour the public with a second volume.



notes of which he committed to paper, from the voice of those singing girls of *Cashmere*\*, who wander from that delightful valley over the various parts of India; and I should have here gratified my musical readers with the original notes of both these Eastern compositions, but that my friend, whose exquisite skill, both practical and theoretic, qualifies him admirably for the task, has long been engaged in the study of oriental music, and has formed a large collection of Melodies, Persian, Hindû, and Cashmerian, which he will, probably, in a short time, offer to the public.

THE words of the Cashmerian Gazel, are these,

“ *Ai dost, agur jaun tulbee,*

“ *Jaun betoo bakhshem.*”

“ Sweet Mistress! if you seek a Lover’s heart and soul, behold I give thee mine!”

THESE simple words seem borrowed from a line beginning one of Sadi’s Odes,

“ *Gur jaun tulbee fuda-y-jaunet, &c.*”

\* The province of Cashmere; where the Indians place their imaginary Paradise.—  
 “ *Ejus modi beatitudinis locus, &c.*” — See Hyde’s *Relig. Vet. Pers.* 173. Oxf. 1700;  
 and the admirable account of this interesting country, in Major Rennels’ *Memoirs of the*  
*Map of Hindoostan*, p. 132, &c.

AND here I cannot but observe the extreme facility with which a Persian lover gives up his heart, his soul, his life, to a beloved Mistress. He offers them for the earth on which she treads; and if she does not appear, his soul abandons his body. Thus in a valuable copy of the Divaun of *Senâi*, (a poet, whose name is scarcely known in Europe) the Lover declares, that "Life forsakes his frame when his beloved  
" is no longer near him; as the nightingale takes wing from  
" the garden, on the disappearance of the rose."

*"Jaun rift az ten chun ber men yar niayed,*

*"Bulbul berud gul chu begulzar niayed."*

THE Poet Jami says, in one of the beautiful Sonnets that compose his Divaun, "my inanimated body, it is true, continues here: but my soul accompanies the fair object of my  
" love, where'er she goes."

*"Beher menzil keh jaunaun men aunja-est,*

*"Ten'em cenja vely jaun men aunja-est."*

AND Hafez, in the beginning of an admirable Ode, inculcating perseverance in amorous pursuits, declares "that he  
" will either resign his existence, or succeed in the accom-  
" plishment of his desires."

Ode 249

" *Dest az tulb nedarem ta kam-i men berayed,*

" *Ya ten n'fed bejaunaun ya jaun az ten berayed.*"

THE exquisite play here, on the words *Jaun* and *Jaunaun*, to be fully comprehended only by a proficient in the Persian, bids defiance to any adequate translation in our tongue. *Jau-naun*, a name which the lover not unfrequently bestows on the fair cause of all his happiness, is evidently derived from *Jaun*, the soul, life, &c. and corresponds with the ζῷη καὶ ψυχή, of the Greeks and the endearing terms "*vita mia, anima mia*," of the Italians.



حکایت سی و ششم نفست از شیخ جو صوفی سلامه بغدادی رحمة الله  
 که گوشت بنده از والد خود که دفن در فرقه شیخ مطربا از ای رضی الله  
 جز او عظیم یعنی مرغ بسیار میکند شت جنبه آنکه تمام بوسیده  
 بود و مقدم ایشان مردی بود سوار بر یک جزا و با او میگوشت لا اله الا الله  
 محمد رسول الله کل نعمه ممن الله مر جانب که امروزه میگرد ملخ و بنال او  
 میرفت بعد از آن شیخ مطربا از ای در صحن ثوابه خود بر و ن آمد و ندا  
 کرد یا حبوه و الله اجعی من هنا و حال آن مرغ می بازگشت شد و امروزه او  
 میجو عقاب پس شیخ افنا و شیخ فرمود امروزه را که ترا حبه باعث شد که بغیر  
 اذن سیده من که شنی امروزه در بای شیخ افنا و می بوسیده و عذر  
 میخواست و این اتفاق میگرد نا آنکه شیخ خشود شد و آنچه از و سلب کرده  
 بود باز داد و فرمود بر حقیر و بر و در حال امروزه باز و بر او برید و رفت میجو تر  
 و آن مرغ در بلاد عراق افنا و و خلقی از او گرفته و قوت خود می ساختند

## CHAPTER VII.

## PLATE IX.

*HUKAYUT* see u bufsium; Nukkuleft az Sbaikh Aouz Sellameh Bagdady, (rubmet allab-alyeh) keb guft, Sheneed'um az walid khood keb wekta der keryet a Sbaikh Metrbazray (rezy allab annabo) jeraud azeem, ceauy mellek bufsaur mikuzesh: chendankeb temam pufbeedeb fudeb buved. Va mekuddum ifgun murdy buved fuvvaur ber yek jeraud: ba'aiuvauz migoft. "La Illahilla allabo, Mobammed rufool allabi, coll nimet femin allab." ber jauneb keb aun mard toocheb mi kurd mellek dumbal o mirift: baad az aun, Sbaikh Metrbazray der febn-e zawiet khood bevon aumed; va neda kurd: "Ta jenood allabi arjda min buna!" der baul aun mellek beme baz keftend wa aun mard az buwa bemchu ikbaub peifh fbaikh aufiad. Sbaikh fermood aun murdra, "keh tera che-bais fbud "keh begbeer auxen bedeldet men gedeshig?"—aun mard der pay Sbaikh aufiad, umi boofed u azur mickhauf; u iftigfaur mikurd ta aunkeb Shaikh kbofhnud shud va aunte az o fulub kurdeb buved baz dad; u fermud "berkbeez u berdo," der baul aun mard baz der huzwa pereed u rift hemchu teor, va aun mellek der belaud-e Irak aufiad va kbulky aunra girifend va kut khood mi fankbend.

ANECDOTE

## ANECDOTE THE THIRTY EIGHTH,

*(i. e. Of the Original Persian Manuscript.)*

IT is related of the Shaikh Aoufs Sellameh, of Bagdad, (the mercy of God be on him,) that he said, “ I have heard from my father, that once over the town, where Shaikh Meterbazray resided, (on whom be the peace of God,) there passed an immense flight of locusts, so numerous, that the whole country was nearly covered with them : and in the front of them, there was a man, riding upon a locust, and he called out with a loud voice, “ there is no God, “ but God, and Mohammed is the prophet of God ; and is “ not every blessing from God ?” And to whatsoever side that man directed his flight, the swarm of locusts followed him. Then the Shaikh Meterbazray came forth into the court of his hermitage, and cried aloud, “ O ye armies of the Lord, retire “ from this place !” instantly the locusts retreated, and the man descended from the air like an eagle, and fell at the feet of the Shaikh : and the Shaikh said to the man, “ wherefore hast “ thou without permission, passed over the place where I “ reside ?” and the man fell at his feet and kissed them, and repented, and intreated pardon, inasmuch, that the Shaikh was appeased, and all that the locusts had destroyed, was restored, and the Shaikh said, “ arise and depart :” At that moment,

the man darted into the air, with the swiftness of an arrow, and the locusts descended on the plains of Irāk, and the inhabitants thereof took them, and made them their food."

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THE manuscript, from which this anecdote has been extracted, is written in a style, neither very correct, nor elegant; but I thought it necessary, that the reader should render himself acquainted with writing of that description, in which he will find but too many Oriental works transcribed. Before I proceed to analyze the graphical difficulties of this specimen, I shall give the lines, containing exactly the words and letters of the original Persian, arranged in their proper order; and, I would advise the reader, for his own convenience, and to facilitate his reference to the engraved specimen, to number the lines in the margin of the plate, so that they may correspond with the following:

1. Hhkayt sy u hshhm —Nklst az Shykh auzz Slamh Bgdady rhmt allh  
alyh—
2. kh gft shnydm az wald khud kh wkty dr kryh Shykh Mtrbazray rfy allh  
anh—
3. jrad azym yany mlkh bsyar mygzst chndankh tmam pushydhshdh—
4. bud u mkdm ayshan mrdy bud suar br yk jrad b'auaz mygst laallh ala  
allh—



5. Mhhmrd rful allh kl namt fmn allh hr janb kh anmrd tuchh mykrd mlkh dnbal au——
6. myrft bad az an Shykh Mtrbazray dr shn zauyh khud brun amd u nda
7. krd ya jnud allh arjay mn hna dr hal anmlkh hmh baz kftnd u an mrd az hua
8. hmchu akab pyfh Shykh aftad Shykh frmud anmrdra kh tra chh baas fhd kh bghyr
9. azn bldh mn gdshy an mrd drpay Shykh aftad u my busyd u azr
10. mykhuaft u aftgar mykal taankh Shykh khshnud fhd u anchh az u lib krdh
11. bud baz dad u frmud bkhzyz u bru dr hal anmrd baz dr hua pyrd u rft hmchu tyr
12. U an mlkh dr blad ark aftad u khlky anra grftnd u kut khud my fakhtnd.

WITH the assistance of these printed lines, the reader, who has attended to the remarks in the second, third, and fourth Chapters, will find I hope, but few difficulties in the engraved specimen ; those which remain for me to explain, appear to be the following words, in the

*First line* :—*Hushtum*, written partly over the preceding *Sy* and *Waw*, and begun with a little turned *ba* ; the stroke of *Shin* in *Sbaikh*, comes between that of *z* in *az*, and its point ; in *Bagdady*, the point of *ba*, is placed under the first *da* ; in *Rehmet*, the points over final *ba*, (which make it *ta*,) are placed over the *Hba* ; the second *Lam* in *Allah*, is very short, and in *Aleyeb*, above the line, no points are expressed for *ya*.

*Second line* :—No points to *fa* and *ta*, in *Goft* ; the *Alif* of *az*, touches the final *Mim*, of *Sheneedebm* ; in *Keryet*, the

*ra* hangs almost perpendicularly from the *Kaf*; in *Reſy*, the *ra* is a little oblique ſtroke, lying over the preceding letter; in the laſt word, *Annabo*, which is above the line, the point of *Nun* is placed over the long unmeaning daſh between that letter and final *ba*.

*Third line*:—In *ſerad*, the *ra* is a continuation of the lower part of *ſim*; the initial *ya*, in *Eeauny*, is ſo long, as to appear like an *l*; the *Nun* is a turn of the pen, with a point over; *Melkb* is written ſo cloſe, and crowded, that the tail of *Kba*, touches that of the final *ya*, of *Eeauny*, the point of *Kba* is very high above it; under *Befiaur* are placed three ſuperfluous points, for thoſe of *ba* and *ya* are not omitted; the point of *Zal*, in *Mikyzafbt*, almoſt touches that letter; in *Cbendankeh*, the point of the ſecond *Nun* is ſeparated from its letter by the ſtroke of *Caf*; the points of *ta*, in *Temam*, almoſt touch the *Alif*; the ſtroke of *Shin*, touches the initial *pa*, in *Puſbeedeh*; *pa* has but one point. *Shudeh* above the line.

*Fourth line*:—In *Iſhaun*, the points of *Shin* are irregularly placed; no points to final *ya* in *Murdy*, nor to that letter, when final, throughout the ſpecimen; the point of *ba*, in *Buved*, under the *Waw*; over the words *Ba' avauz*, is placed the orthographical mark, *Medda*; as the *Alif* of *ba* is ſuppreſſed, and the letter *b* joined at once to the *Alif* of *Avauz*, it ſhould be *Ba avauz*; for the *z* of this word, no point is expreſſed; in *Migof*, the points of *ya* are thrown under the *fa*, which is

crowded into the hollow of *Gaf*; the three last letters of *Allab* are above the line.

*Fifth line*:—OVER the word *Allab*, which occurs twice in this line, is placed the mark *Teshdid*; the *ta*, in *Nimet*, expressed by final *ba*, with points; in *Semen*, the tail of *Nun* touches the point: the *b*, in *Her*, appears like an initial *Mim*: the words *Aun* and *Murd* are joined; the *Nun*, which should be final, being placed before the *Mim*, as initial. (See p. 61. and 62.)

*Sixth line*:—IN the word *Mirift*, a little stroke is negligently brought from the end of final *ta*, and touches the points. *Sbaikh* is thrown over the words *az aun*, and *Sebn* over the preceding *dr*; the *za* of *Zarwiyet* is placed over the final *Nun* of *Sebn*; the point of *Kba*, in *Kbud*, is over the *Waw*, and that of *Nun*, in the last word *Neda*, is rather over the preceding copulative *Waw*.

*Seventh line*:—IN *Jenud* the points of *Jim* and *Nun* are not regularly placed: in *Arjaa*, the first syllable comes between the letter *Jim* and its point: a blot in *Min*: a long turned stroke between the *n* and *Alif* of *Hena*: in *Kushtend* the points of *ta* and *Nun* are blended together; and the letter *ba*, of *Hurwa*, comes between the points of *za*, in *az*, and its letter.

*Eighth line*:—IN *Hemchu* one point for three in *Cchim*; the tail of final *ba*, in *Ykab*, touches the *pa* in *Peish*, which is described without any points for *Shin*; the *Dal*, of *Aftad*, in the hollow

hollow of *Sbaikh*; the point of *Nun*, in *Aunmurdra*, is over the *Mim*; the points of *Sa*, in *bais*, confused; that of *Ghain*, in *Begheer*, not exactly over its proper letter.

*Ninth line*: THE points of the two *bas*, in *Bebeldeb*, are joined; *men* badly expressed; the points of *ta*, in *Aftad*, are placed over the *Alif*; and under the word *boofed*, are three superfluous points. (See page 52.)

*Tenth line*:—THE *Waw*, after *Mikhaust*, so described as to seem belonging to the following word, *Istigfa'r*, of which the initial *Alif* is under the stroke of *Sin*; and three superfluous points are also placed under this word; in *Aunkeb* the stroke of *Caf* is between *Nun* and its point; the points of *Kba*, *Sbin*, and *Nun*, in *Khoshnud*, are confusedly thrown together, one point for *Chim* in *Auncheb*, and no upright body for *Nun*.

*Eleventh line*:—IN the word *Kbeez*, the points of *Kba* and *Zu* are united; the *Waw*, after *Pereed*, appears like a *Dal*, and seems to belong to the next word *Rift*; *Hemchu* is almost perpendicular; one point for *Chim*: the *ya*, in *Teer*, a slight turn of the pen.

*Twelfth line*:—THE point of *N*, in *Aun*, touches the letter; that of *Ba*, in *Belad*, not under its proper letter; the *Ra*, of *Irak*, comes suddenly from the *'Ain*, the *Kaf* very much hooked: in *Kbulky* the points of *Kaf* almost touch the *Lam*; the points of *Ta*, and *Nun*, in *Gristend*, blended; as are those of the last word *Saukbtend*, of which the *Alif* is not straight.

THERE is not, I believe, any combination of letters, or instance of irregularity in this specimen, which may not be found minutely analyzed in the former chapters of this work, to which the reader must often turn, if he wishes to render himself master of coarsely written Talik.

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WHEN I assure the reader that this specimen of miraculous anecdotes has not been extracted from the original collection, as possessing a greater share of absurdity than the others, he will endeavour to persuade himself with me, for the honour of mankind, that the credulity of extreme ignorance alone, could, in any age or country, have been amused by such idle fictions ; and he will lament, that superstition, or a knavish desire of imposing on the multitude, could induce any person, particularly a writer of eminence, to mis-spend his time in the compilation, and I may say, the composition, of such tales.

YET we find, that in works of this nature, *Yafëi al Yemini*, a celebrated Arabian author, employed his pen, and has left voluminous records, of the miracles performed by his compatriot saints. Of one among these, surnamed *Sbaikh Abdelcader*,

*Abdelcader*\*, he has written the life in a distinct volume; but of many others, inferior perhaps in piety, or wonder-working powers, he has given a considerable number of anecdotes, collected in the work called "*Roud'a'r'yabehn*," or the "Garden of odoriferous Herbs;" from a translation of this work, into the Persian language, I have extracted the specimen here given.

THIS Persian translation contains two hundred sections; in each, one anecdote, but in some, two or three short stories of the same saint are related under one head; and in many, are given lines of Arabic poetry, always on moral or religious subjects, of which there is not any translation. In favour of the style and language of this work, I can say but little: a superficial knowledge of Persian will enable the reader to perceive that the translator, long habituated probably to the perusal of Arabic writings, has negligently adopted words and idioms from that tongue, which those of the Persian would have expressed as well.

\* The word *Shaikh*, signifies not only an ancient, and venerable personage, as in the specimen; but often means the head, or chief man, of a tribe or family. The scrupulous piety of the Mahometans will not permit the names of any saint, or holy elder, to be written or uttered, without the benediction suitable to his rank, or degree of sanctity, although the name were to occur frequently in the same page or discourse; two instances of these benedictions are given in the specimen.

BUT many of these anecdotes present curious and original pictures of the domestic life and manners of the Arabs : and could they be divested of the disgusting superstition, which prevails through all, would furnish, in a translation, some useful hints on the geography, customs, and natural history of Arabia.

ON the subject of the miracle, recorded in the anecdote before us, I shall offer a few observations ; though fortunately for the inhabitants of these northern climates, the natural history of the locust, is to them, a matter of small concern ; but the havoc and desolation which attend this winged pest, wheresoever it directs its flight, seem to justify the Arabian saint, in addressing them, as the “ forces of the Lord,” for, like a numerous and well ordered army, commissioned by offended heaven, to inflict famine and its horrors on some devoted land, these destructive animals descend, as it were, from the clouds, and lighting on the green fields, devour all the tender plants and growing herbage, and render vain the labours of the husbandman.

FATHER ANGELO mentions the clouds of locusts, eclipsing the sun, which pass from Arabia into Persia ; the alarm of the inhabitants, and the means they use to prevent the lighting of those destructive animals on their fields ; he also describes the small birds which devour them with incredible expedition  
and

and avidity, and the equal degree of "*Gusfo*," with which the Arabians eat a dish of locusts boiled in water and salt.\*

FROM the order and regularity of their flight, the confused buzzing and noise occasioned by their wings, the terror they inspire, and other circumstances, we find, that by the most ancient writers, locusts have been compared to a powerful army, going forth to battle, with the tumult of chariots, and war horses. In a most learned and elaborate essay, the celebrated Bochart has quoted various parts of Scripture, in which they

\* Gazoph. Persicum, Att. Locusta; 201 202, "*In Arabia tutti quanti mangiano queste locuste consummg gusfo, &c.*" The following extract from a very respectable traveller will serve to express the desolation and misery attendant on those unwelcome visitants. "Les habitans de la campagne et des villes d'alentour avoient ete ruines par des sauterelles, qui etoient venues fondre sur leurs terres, apres avoir mangés toutes les semailles de la Judea et de la Palestine: elles avoient devoré les bleds, les cotons, et toutes leurs denrees, et affamé cette province a un point que, n'ayant rien pu recueillir l'année precedente, ces pauvres paisans n'etoient plus en état de paier au Beig ce qu'ils devoient tous les ans au Grand-Seigneur." A serious revolt was the natural consequence of the insolvency of those unfortunate peasants, as the Beig, or Viceroy above-mentioned, endeavoured to enforce the payment of the usual tribute to the Grand Signior.—See the "*Voyage au Camp du Grand Emir*:"—"par le Chevalier D'Arvieux," p. 91. Oâ. Paris, 1717.

THIS work has appeared in English, and a most excellent translation of it into the Dutch language, with learned and ingenious notes; was published at Utrecht, in one vol. octavo, 1780, by the Rev. G Kuipers, Preacher of Dort, in Holland, under the title of "*Reis naar den Grooten Emir*,"



are so described, particularly the books\* of Joel, Amos, Job, &c.\* But the authority of the Arabian Shaikh for styling them, as in the anecdote before us, “the armies of the Lord,” seems to be the following tradition, handed down by Mahometan authors†. Their prophet, say they, forbade that locusts should be killed; for one of them falling on a certain time into his hands, he found written on the creature’s wings, “*Neben jenuad allah al’akber, &c.*” “We are the army of the mighty God—we have each ninety and nine eggs, and had we but the hundredth we would consume the world, and all that it contains.” We find, however, that notwithstanding the prohibition of the Arabian Prophet, the inhabitants of *Irak*, (the ancient Chaldea) like the Hebrews of old,‡ and St John in the wilderness of Judea,§ used these animals as food; and I believe the custom of eating them prevails all over Africa and Asia. Leo Africanus, after describing the immense swarms of locusts that infested Barbary, intercepting the very sun-beams, adds, that they are not esteemed by the people of Lybia and Arabia Deserta as a bad omen; for they dry them in the sun, pulverise, and eat them.||

\* Hierozoicon: Chap. iv. book iv.

† Al-Damir, Ebn’Omar, &c.—See Bochart’s Hierozoicon, b. iv. chap. iv.

‡ Leviticus.

§ St. Matthew.

|| Leo Africanus, Book ix; a dish of locusts, so prepared, is called in Arabic “*webifet*,” they are eaten plain, or mixed with fat.—See Richardson’s Dictionary, vol. 1.

OF the two hundred anecdotes contained in the original work of *Yafeï al Yemini*, many seem to have been borrowed from the traditions of other countries. Several of the Arabian Saints restored sight to the blind, hearing to the deaf; nay, some had the power of raising from the dead. But I shall forbear to draw any invidious parallel between our Mahometan miracles, and those legends which amused the bigotted and superstitious, in the ages of European darkness; nor shall I open the ponderous volume in which these are recorded, and which lies covered with the dust of oblivion, even on the monastic shelf. It is to be hoped, that such fictions can no longer amuse the credulity of mankind: and that the Arab of the present day, whose belief is the Creed of pure Theism\*, (when divested of its absurd conclusion,†) can find but little pleasure in the perusal of those tales, which ascribe to mortals the possession of such power as can be the attribute of GOD alone.

\* "*La Allah illa Allah!*" There is no GOD but GOD!

† "*Waw Muhammad-Resul Allah;*" and Mahomet is the Prophet of GOD.

## CHAPTER VII.

## FRONTISPIECE.

- 
- “ *Biya ay yshk, por afsoon va neerunk,*  
 “ *Keh baqhud karitoo keh suluh va keh jung.*  
  
 “ *Gahy furzaneh ra diwàneh sazee,*  
 “ *Gahy diwàneh ra furzauneh sazee.*  
  
 “ *Chu ber zulf-i peri-rooyaun nehf bund,*  
 “ *Bezunjeeer-a junoon aufiad kbruydmund:*  
  
 “ *Wa gur az aun zulf bundy berfushaeey,*  
 “ *Cheraugi-akl yabed rufhenay.*  
  
 “ *Zeleekeba yekfibeby beefabr va beehooft,*  
 “ *Beghum hemzad u ba mehennet hem agoofh,*  
  
 “ *Zejaum-i derd, durd afhaumeey kurd,*  
 “ *Zefooz-i yshk bee araumeey kerd.*”

" Come, oh Love, with all your fascinations and deceitful charms ; you who are  
" the promoter of concord and of strife.

" At one time you make the wise man silly ; and at another time you inspire  
" wisdom into the fool.

" When you place your snare in the ringlets of beautiful damsels, the wisest  
" man falls into the fetters of insanity :

" But if you should loose this snare from the fair one's ringlets, the lamp of rea-  
" son will resume its light.

" Zeleekha, one night, impatient and distracted : the twin-sister of affliction,  
" and to whom sorrow was as a familiar friend,

" Drank to the very dregs of the cup of wretchedness, and from the burning  
" anguish of passion passed the night without repose."

. . AS I gave in the last specimen a page of prose, rather coarsely written, I shall conclude this work by presenting to the reader, six couplets of Persian Poetry, from a manuscript, of which the writing is correct, and the combinations of letters formed with some degree of elegance. The original order is as follows:

I.

1. Bya ay afhk pr afsun u ayrnk
2. Kh bashd kar tu kh shh u kh jnk.

## II.

3. Ghy frzanhra dyuanh fazy

4. Ghy dyuanhra frzanh fazy.

## III.

5. Chu br zlf pry ruyan nhy bnd

6. Bznjyr jnun aftad khrdmnd.

## IV.

7. U gr zah zlf bndy brkshayy

8. Chragh akl yabd rushnayy.

## V.

9. Zlykha ykshby bysbr u byhush

10. Bghm hnzad u ba mhhnt hmaghush.

## VI.

11. Z jam drd drd ashamyy krd

12. Zsuz afhk by aramyy krd.

---

THAT the reference from this scheme to the plate may be more easy to the reader, I have numbered every couplet, and distinctly, the lines of each couplet; and, I think he will find it useful to mark, in like manner, the Roman figures with his pencil, in the margin of the plate. I shall not be very minute in my observations on this specimen, as I suppose the student to be, by this time, pretty nearly master of the chief difficulties of

of the Talik hand; and as I am besides of opinion, that it will be for his advantage, to decipher the lines before him, by means of the printed scheme just given, and frequent reference to the former chapters of this work; it being certain that, that knowledge, which is the result of our own labours, and diligent inquiry, sinks deeper into the memory, than that which we carelessly borrow from another.

I SHALL only remark, that the points of *ba* and *ya*, are generally blended, as in *Biya*, (the 1st line) and in *Beefabr* and *Beehoofb*, (9th line); also those of *jim* and *ya* in the word *Zunjeer*, (6th line); a long dash unites two letters in some words, as in *Furzauneh*, (3d and 4th lines) and in *Akl*, (8th line) in which word, the points of *Kaf* are placed over the dash, and the hook of *Lam* touches the *ya* of the next word *Tabad*; the point of *jim* in *Junk*, (2d line) is placed under the *Gaf*; and in the words *Deerwaneh Sasy* of the (3d line), the point of *za* is placed over the *Sin*; in the hollow of final *nun*, in *Rooccaun* (5th line) is placed the final *ya* of *Neby*; and in *Bezunjeer*, (6th line) the point of *nun* is over the *ra*; the points of some letters are placed perpendicularly one over the other, as in *Yshk*, (1st line) and *Kushayy*, (7th line); the word *Derd* is distinguished from *Durd*, in the 11th line, by the *Fatha* over it, the latter having *Damma*; see Chapter IV. p. 68. A catch-word (*Keshbud*,) leads to the next page, as I before observed, Chapter IV.

In amore hæc omnia insunt vitia,  
 Suspiciones, inimicitia, inducia, injuria  
 Bellum pax rursus.

TERENT. Eun. I. 1.

FOR the specimen of Persian writing, which is to conclude this work, I have chosen the beginning of a Chapter, in the celebrated poem, "*Eusef ve Zeleekha*\*, " of which the title has been already given in Plate V. No. 5.

THE loves of the Hebrew Patriarch, Joseph, with the fair Zeleekha, who, in the Old Testament, is called the wife of Potiphar, and by some Arabian historians, Raïl†, are the subject of this poem. The author, whose name is Jamî‡, a writer

\* So are these names pronounced, as I have been assured in the letter of an ingenious correspondent from the East; but they have been written in various ways by many learned Orientalists; Euseof, Jusuf, Zulikha, Zoleikha, &c.

† See Notes to Sale's Koran, Chapter Joseph; besides the original Quarto, and that in two volumes Octavo; of this valuable work, a new edition has appeared this year, (1795) at Bath, in Octavo, two volumes. Neither does the Old Testament, nor the Koran, mention the name of Joseph's mistress; but all the later Asiatic writers agree, in calling her Zeleekha.

‡ See an account of Jamî, page 17, &c.

of the first class, has decorated, with all the graces of poetry, the romantic story of the youthful Canaanite, as related in the Koran\*, where indeed, we find it strangely altered from the original Mosaic narrative; but the charms of the Egyptian lady, which the poet celebrates, as well as her name, are neither recorded in the Old Testament†, nor spoken of by Mohammed: her passion, however, for Joseph, and her beauty, are the subject of many poems, ranked among the finest compositions in the languages of Asia. A Turkish writer‡, declares that,

“*Temam mesridebi Zeleekbaden koozuk kbatoon yugbidi.*”

“In all Egypt, there was no woman more beautiful than “Zaleekha;” and the charms of Joseph, the Adonis of the East, are become proverbial, and alluded to by all the Lyrick poets

\* In support of a favourite system, the most learned men often adduce extraordinary arguments: a very ingenious writer has drawn a close parallel between our Joseph of the Scriptures, and the Proteus of prophane history, in a work, professedly written to prove, that Herodotus, while describing the affairs of Egypt, was the unconscious historian of the Jewish people. See *Herodote Historien du peuple Hebreu sans le savoir*, Second Edition, Liege, 1790, p. 23, Octavo. This work, however, is only a defence of the “*Histoire Veritable des Tems Fabuleux*,” by the Abbé Guérin du Rocher, in 3 vols.

† Genesis, xxxix, &c.

‡ Quoted in “Seaman’s Turkish Grammar, p. 22, Quarto, Oxford, 1670.



in their gazels or sonnets, as well as by those who have made his story the subject of longer and more regular poems; thus *Hafez* in a charming ode, addressing some beautiful youth, declares, that "all the world pronounced him the Joseph of the age," a second Adonis;

"*Goftend kbulayek keb too-eey Eusoof fany.*"

AND, in another ode, he styles him the "Moon of Canaan."

"*Mah-i Canaani men musfedy Mejr ani too sbud,*

"*Gabi auneft keb pedrudi kuni zendaunra.*"

*only*

"O my moon of Canaan! the throne of Egypt is thine own,

"This is the time that thou shouldst bid farewell to prison\*."

## THE

\* The first line of this couplet is given in the Persian Grammar, by Sir Wm Jones; I have here, for the last time, quoted the name of him whose writings induced me to deviate from the beaten paths of classic learning, and to wander among the flowery fields of Asiatic literature: A name already so celebrated by happier pens than mine, that it is unnecessary to enumerate in this place the various original compositions in Latin, English, and French, of the voluminous Jones: his admirable translations from the Arabian, Persian, and Sanscrit languages, his learned writings as a Lawyer, and his elegant productions as a Poet. The universality of his genius is acknowledged by many contemporary writers, and so great was his stock of acquired knowledge, that the name of Sir William Jones, is sufficient to express the highest degree of intellectual excellence that a human being could attain.

THE imprisonment of Joseph, here alluded to by Hafez, affords subject for some very interesting chapters of that poem of Jaumi, from which the specimen is extracted; the enamoured Zeleekha is there supposed to declare, that

*"Chu xendaun jaui-i insaun Gul axaur est,*

*"Neb xendaun, bel keh khurmi nububaur est."*

"WHEN a prison becomes the residence of such a lovely rose-cheeked mortal, it loses all the horrors of a prison, and possesses all the charms of spring."  
"But,"

Adds she in another place,

attain. His eulogium, and his elegy, have lately fallen from the pens of Hayley the poet, and Maurice, the learned author of the "Indian Antiquities." But the brevity and singular beauty of the Epitaph, written by a brother judge (Sir Wm. Dunkin), induce me to present it to the reader as the best conclusion of this note :

Gulielmus Jones eques : Cur. sup. in Bengal ex judicibus unus;

Legum peritus, fidusque interpres :

Omnibus benignus,

Nullius fautor :

Virtute, fortitudine, suavitate morum .

Nemini Secundus :

Seculi eruditi longe primus,

Ibat ubi solum plura cognoscere Fas est.

27 April, 1794.

B b

" If

“ If in paradise we were not to behold the face of the person we adore,  
 “ paradise itself would appear dreary to a longing lover’s eye.”

“ *Bulu bee rooe y jaunaungur behisht-est,*

“ *Becheshim-i ausbek-i mushtak zusht-est.*”

ON the subject of the former couplet, I shall remark, that the idea of a dungeon or any other disagreeable place, made delightful when inhabited by the object of one’s love, seems so natural to those really affected by that passion, that I believe it will be found in the poetry of every age and nation ; few have so sweetly expressed a thought of this nature, as the amorous Tibullus,

“ Sic ego secretis possum bene vivere sylvis,

“ Quà nulla humano fit via trita pede,

“ Tu mihi curarum requies, tu nocte vel atra,

“ Lumen, et in solis tu mihi turba locis\*.”

THIS beautiful passage has Hammond, the gentle disciple of the Latin Poet, thus happily paraphrased ; though perhaps no version into another tongue can do justice to the *Curarum requies* and the *turba* of the original.

\* Tibull : Eleg. 13 :—Ad Amicam, Lib. iv.

“ With

" With thee in gloomy desarts let me dwell,  
 " Where never human footstep mark'd the ground,  
 " Thou light of life! all darkness can't expel,  
 " And seem a world with solitude around."

ON the subject of the last quoted Persian couplet of Jaumi, I must again introduce Tibullus, who has beautifully anticipated the idea of a Mahometan paradise; of which I believe the black-eyed Houries constitute the principal felicity. The Poet and the Prophet are alike rewarded with the smiles of beauty; a celestial virgin receives into her bosom, the ardent Asiatic, and Venus herself conducts the amorous Roman into the Elysian bowers.

" Sed me, quod facilis tenero sum semper amori,  
 " Ipsa Venus campos ducet in Elysios\*."

To return to the history of Joseph, I shall mention one, among the various poems and romances that have been founded on it: a work, in the English language, which, as well as its author, is but little known, I mean the curious poem, "Egypt's Favorite," by Sir Francis Hubert, Knt. (printed in Duod. London, 1631.) It follows one, in the copy before me, by

\* Tibull. Lib. 1. Eleg. 3. ad missalam.

the same author, intitled, " The Historie of Edward the  
 " Second, surnamed Carnarvon, one of our English kings,  
 " together with the fatall down-fall," &c. &c. printed in  
 1629. This is not the place to present the reader with an ex-  
 tract from the latter work, which is ingenious and interesting.  
 But the poem of " Egypt's Favorite," is divided into four  
 parts, viz :

- " Josephus in Puteo ;—or, The Unfortunate Brother,
- " Josephus in Gremio ;—or, The Chaste Courtier,
- " Josephus in Carcere ;—or, The Innocent Prisoner,
- " Josephus in Summo ;—or, The Noble Favorite ;
- " Together with Old Israel's progress into the Land of  
 " Goshen."

As a specimen of this extraordinary poem, I shall give a  
 few lines from the second part, in which Joseph begins the  
 account of his misfortunes, and the original cause of his impris-  
 onment, alluded to in the Persian couplets before quoted :

## XV.

- " My lady-mistress cast an amorous eye,
- " Upon my forme, which her affections drew :
- " Shee was Love's martyr, and in flames did frye,
- " But (like a woman) did that love pursue,

## XVI.

- " Wisely and cunningly, &c, &c.

AND he thus begins the third part of his story :

“ From hopes of court to horrors of a jayle,

“ From great respect, from friends, from wealth, from place :

“ Unto a loathsome dungeon without bayle,

“ A wofull fall—yet this was Joseph’s case.” &c.

BUT I shall conclude my observations on the History of the Hebrew Patriarch, and close this volume, by remarking, that the Persian Romance, has altered many circumstances, even from the Koran ; and that the catastrophe, in particular, of the heroine’s amorous schemes, so disgraceful, according to the records of Moses, and of Mohammed, is described by the poet Jamì, as crowning her passion with success, and uniting her in marriage with the object of her love.

SUCH

**SUCH** are the observations on Persian manuscripts, which I promised to the reader, in the beginning of this work, with my own remarks, and the quotations from other writers, which I have profusely scattered through it, in the form of short and distinct essays, hoping thereby, to relieve the reader, and diversify, in some measure, the barren sameness of my original subject. The number of examples might have been augmented, and this volume swelled to a much greater bulk, by specimens of highly ornamented manuscripts; but neither have I had leisure for adding more, nor do such additions seem necessary; for as I have already observed, the principles of Persian writing are exactly the same, whether the letters be formed with elegance and taste, or scrawled with inaccuracy and disregard of beauty.

**SUCH** as it is, I present this Essay to the public; but too conscious of its manifold defects, and of my own inability, from want of time to render it more correct; let the indulgent reader receive it as a work, begun without any intention of publication, irregularly continued amid the duties and dissipations of a military life, and now, abruptly concluded, on the eve of embarkation for an hostile shore: I offer it, with the hope alone, that it may prove useful, till some other person shall have improved on my plan, or framed a better.

AFTER all, a few weeks study of good authors, and frequent transcribing from correct originals, will render this work, or any other of the same kind, unnecessary; but the industry of others, and our own wishes, will be vain, without application and perseverance.

CHESTER,

*March 27, 1794.*

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LONDON,

*September, 1795.*

SINCE my return from the Continent, I have been induced to make some alterations, and to insert a few quotations from books, printed during the present year, in the original manuscript, which was closed, as the reader may have perceived, early in the last. Before I finally dismiss it, I shall mention another circumstance in the history of this work, because, while it points out the chief source of its faults, it may serve, perhaps, as an extenuation of them; it is, that, until offered to the world in its present form, this Essay has not fallen under the inspection of any human eye but that of the author.

HAD



HAD I solicited the assistance of those among my friends, who were celebrated for eloquence, or distinguished by profundity of learning, this work, might now, perhaps, boast of diction more refined, and be enriched with fragments of classical erudition. But, when I considered, that, within the circle of my acquaintance, Oriental Literature had been but little cultivated, and the languages of Asia almost totally unknown, I became apprehensive that sufficient attention might not be paid to the general design of my work, and that its chief object might be altogether forgotten, while one would reduce, and another add; some advise total rejection of passages, and some suggest partial alteration. I therefore early resolved to charge myself alone with the burden of responsibility for all its faults; and, as I shall submit, without a murmur, to the correcting lash of criticism, nor attempt to throw it from myself on others, so I indulge the hope of possessing, undivided, whatever recompense of approbation the public shall bestow on one who has honestly endeavoured to please, and to instruct.

# V O C A B U L A R Y

OF THE

## ARABIC AND PERSIAN WORDS

WHICH OCCUR IN THIS WORK.

A.

*AFAK*, universe, quarters of  
the world

*Afrasiab*, a proper name

*Afsoon*, charms, fascination

*Aftaub*, the sun

*Agleb*, superior, most part

*Agoshh*, embrace, the bosom

*Agur*, or *Gur*, if

*Aherimaun*, the Devil

*Aimun*, free, exempt

*Ai*, or *Ay*, Oh! Ho!

*Ajz*, weak, imbecillity

*Akber*, most great, powerful

*Akl*, reason, sense

*Akyer*, in general, most part

*Al*, Arab. article, "the"

*Aley-hi*, to, or, upon him

*Allah*, God

*Am*, I am

*Amber*, ambergris, amber,

*And*, they are

*Andisheh*, thoughts, anxiety

*Anduh*, grief, trouble, &c.

*Ankaboot*, spider

*Anah*, on him, to him

*Ar*, for *Agur*, if

*Araumy*, rest, repose

*Arjaà*, retire, Arab. *Imher*.

*Arzbo*, desire, wish

*Ashaumeey*, a draught

*Ashk*, a tear

*Ashusteh*, enamoured, perplexed

*Ash*, a horse

# V O C A B U L A R Y.

*Afl*, or *Efl*, he is, it is  
*Aub*, water  
*Audmy*, a human creature, a man  
*Auftadeh-den*, fallen, to fall  
*Aumedest*, from  
*Aumèdun*, to come  
*Aumeez*, partic. of.  
*Aumeekhtum*, to mix  
*Aumeed'um*, my hope  
*Aun*, that  
*Aunchè*, that which  
*Aunchunaun*, thus, to, &c.  
*Aunkeh*, he, or she who,  
*Aunja*, there, in that place  
*Aunra*, oblique case of *Aun*.  
*Aufhek*, a lover  
*Autifh*, fire  
*Auvauz*, a clamour, noise  
*Auwurd*, he brought, from *Au-*  
*wurden*, to bring  
*Auzen*, leave, permission  
*Awlad*, children, race, &c.  
*Az*, from, of, than  
*Azem*, and *Azeem*, great, large  
*Azur*, forgiveness, pardon.

## B.

*Ba*, with.  
*Baad*, after, afterwards  
*Baad az aun*, after that, then  
*Bad*, let it be, *Mebad*, let there  
be not

*Bad*, the wind, *Bade-e Suba*, the  
Zephyr  
*Bagdady*, a person of Bagdad  
*Baïs*, occasion, cause  
*Bakshem*, I would give  
*Bala*, above, upon  
*Balkh*, the capital of Chorassan  
*Bar*, a load, a time, turn, &c.  
*Bâshud*, he, or it may be  
*Bashy*, you may be  
*Baug*, a garden  
*Baz*, again  
*Bazy*, or *Bauzy*, play, sport  
*Bebeldet*, comp. of *b*, in, to, on, and  
*Beldet*, a town, village, &c.  
*Bee*, without  
*Beened*, he sees  
*Beeny*, you see, observe  
*Beeroon*, out, out of  
*Befatha*, with the mark *Fathâ*  
*Begheer*, without  
*Behaur*, or *Buhaur*, the spring  
*Beher*, to, or in all, every  
*Beheter*, better  
*Behisht*, Paradise  
*Beiya*, come, ho! bring thou  
*Bekurd*, is made, rendered  
*Belaud*, towns, districts  
*Bemen*, to me  
*Belkeh*, but, however, but if  
*Bemaned*, remains, let remain  
*Ber*, on, upon, the bosom

# V O C A B U L A R Y.

*Beray*, for, on account of

*Berayud*, arises, goes, succeed,  
&c.

*Bergirift*, took up, &c.

*Berift*, went, departed

*Berkheez*, arise thou

*Berkushay*, you open, loose

*Beroo*, go, go away

*Berud*, goes away

*Besfaur*, much, many, &c.

*Befteh*, bound, closed

*Betoo*, to, in, or with you

*Beyekbar*, at one time, at once

*Bezungeer*, in, or to the chain

*Bikeraun*, infinite, inestimable

*Bikyas*, without bounds

*Biroon*, out, out of

*Biya*, come ! bring, &c.

*Bokhard*, a city

*Booce*, smell, perfume

*Boomy*, the owl

*Boofedun*, to kiss

*Bqoseh*, a kiss

*Buee*, or *Booe*, smell, &c.

*Buhaur*, or *Behaur*, spring

*Bulbul*, the Persian Nightingale

*Bulee*, yes, but, however

*Bund*, a fether, snare, bonds, &c.

*Burden*, to bear, carry

*Burf*, snow

*Burud*, or *Bood*, he was, it was

*Buzruk*, great, large

## C.

*Caf*, a fabulous mountain

*Canaan*, Palestine

*Chè*, or *Cheh*, who, what, where-  
fore, why, whom, &c.

*Chehar*, four

*Chehel-Minar*, the forty pillars, or  
the ruins of ancient Persepolis

*Chehreh*, face, air, mien, &c.

*Chekur*, the heart, liver, &c.

*Chenaun*, so, such, &c.

*Chenauncheh*, thus, in the same way

*Chendaunkeh*, as many as, more as,  
&c.

*Cheraugh*, lamp, torch, candle, &c.

*Cherekh*, sphere, circle, &c.

*Cheshim*, the eye

*Cheshimhay*, pl. the eyes

*Chu*, as like, when

*Chun*, when, since, as, like, &c.

## D.

*Dad*, equity, he gives, a gift

*Damen*, a fold, hem, skirt

*Danifun*, to know

*Dara*, Darius, King of Persia

*Daree-nd*, you have, they have

*Dashtun*, to have, hold

*Daughy*, a scar, wound, mark

*Dehauny*, the mouth

*Deed*, he saw

*Deeden*, to see

# VOCABULARY.

*Deedeh*, particip. seen, eye  
*Deeve*, a Dæmon, Evil Spirit  
*Deerwauneh*, insane, mad, foolish  
*Der*, in, upon, into, &c.  
*Derd*, affliction, grief  
*Deriay*, waves, sea  
*Derung*, delay, hesitation  
*Deft*, the hand  
*Digur*, other, else  
*Dil*, the heart  
*Dilaraumy*, rest of the heart  
*Dildar*, possessing the heart, 'a  
 mistress  
*Dilfereeb*, deceiving the heart  
*Dilruba*, ravishing the heart  
*Diraz*, long  
*Doo*, or *Du*, two  
*Door*, or *Dur*, far  
*Dost*, the hand, a friend, mistress  
*Dosteh*, handful, a nosegay  
*Duhur*, fortune  
*Dumbal*, tail, track, vestige, rere  
*Dur*, far  
*Durd*, dregs, sediment  
*Dureegh*, alas!  
*Durusty*, truth, sincerity  
*Duset*, a mistress, a friend.  
*Dyar*, houses, mansions

## E.

*Eaunèe*, that is to say, viz.  
*Een*, or *aèn*, this, *Eenja*, here

*Endam*, form, stature, &c.  
*Endisheh*, see *Andisheh*  
*Esh*, his, or hers, added to nouns,  
 as *Jemaul-esh*, his beauty  
*Eft*, or *ast*, he, she, or it is.

## F.

*Fatha*, an orthographical mark  
*Femin*, but from, &c. Arab. comp.  
 of the particle of and *min*,  
 from, &c.  
*Ferda*, to-morrow  
*Fereeb*, deceiving  
*Ferghend*, ivy  
*Feringy*, European  
*Ferish*, a bed, couch, cushion  
*Ferishtèh*, an angel, messenger  
*Feyset*, grace, plenty  
*Fermuden*, or *Firmuden*, to com-  
 mand, to say, &c.  
*Fi*, in  
*Firaukh*, abundant, large, &c.  
*Firzende*, a son, child, offspring  
*Foru*, or *Foru*, down, below, &c.  
*Fuday*, a ransom, price  
*Furzauneh*, wife, learned, &c.  
*Fust*, *Fust-i behaur*, spring, season  
*Ruttah*, victory.

## G.

*Gahy*, time, at one time, oppor-  
 tunity

# VOCABULARY.

*Geety*, the world • •  
*Gercheh*, although  
*Geshty*, a ship, a boat  
*Ghebguby*, neck, chin, jaw  
*Ghenm*, grief, trouble  
*Ghemzeh*, a glance, wink  
*Ghul*, an imaginary monster  
*Ghuncheh*, a bud, rose-bud  
*Ghurret*, Aurora, dawn  
*Gueem*, I may, say  
*Giriften*, or *Gooriftun*, to take,  
 seize  
*Goft*, or *Guft*, he said, spoke  
*Goftend*, they said, &c.  
*Gohur*, a gem, a jewel  
*Gudestun*, or *Guzastun*, to pass  
 by  
*Gustar*, a speech, a word •  
*Gul*, a rose, a flower  
*Gulaub*, rosewater •  
*Gulazaur*, rosy checked  
*Gulendaum*, rosy hue  
*Gulshen*, a rose garden  
*Gulzar*, a bed of roses  
*Gumariden*, to compel, to gnash  
 the teeth, &c.  
*Gumaun*, a doubt, opinion  
*Gunge*, a treasure  
*Guridaniden*, to cause to be done  
*Guzestun*, to pass by, or near  
*Guzaf*, vanity, an idle foolish  
 saying

## H.

*Hail*, terrible, dreadful, horrible  
*Haram*, forbidden  
*Hafyl*, gain, result, advantage  
*Haul*, condition, time, present  
*Hedees* or *Hedys*, news, story,  
 &c. •  
*Heech*, none, no, never, not at all  
*Hekayet*, story, narration  
*Hekykef*, truth, reality  
*Hem*, together, with  
*Hemchu*, like as  
*Hemchunaun*, thus, in this manner  
*Hemchunaunk*, in like manner as  
*Hemeh*, or *hemè*, all, every  
*Hemidoon*, so, in like manner,  
 always  
*Hem Kauneh*, of the same house  
 living together  
*Hemrah*, a companion  
*Hemzad*, born together, partners  
*Hena*, or *Huna*, here, this place  
*Her*, every, all, both  
*Her doo*, both the one and the  
 other  
*Hereer*, filken stuff  
*Heyhat*, a desert  
*Hezret*, majesty, dignity  
*Hind*, India, Hindoostan  
*Hooft*, understanding, sense, reason  
*Houri*, a virgin of paradise  
*Huna*, see *Hena*

# VOCABULARY.

*Huſhtum*, the eighth

*Hurwa*, the air

## I.

*Ikaub*, an eagle

*Illa*, unleſs, but,

*Inrooz*, to day, this day,

*Imſheb*, this night

*Inſaun*, a man, human creature

*Irak*, Chaldea

*Irem*, a fabulous garden of delight

*Iſhaun*, they, them, &c.

*Iſtigſaur*, repentance, asking pardon

*Iſhk* or *Yſhk*, violent love

*Iſtikbaul*, futurity meeting, &c.

*Iſm*, a name

*Izaur*, the cheek, face, &c.

## J.

*Janeb*, the ſide, part

*Javab*, an answer

*Jauee*, a place

*Jaum*, a goblet, cup

*Jaun*, the ſoul, life

*Jaunaun*, lovely woman, miſtreſs

*Jaunet*, thy ſoul

*Jawedaun*, eternal, perpetual

*Jawy*, a ſtream, river

*Jemaul*, beauty, elegance

*Jenud*, armies, troops

*Jeraud*, the locuſt

*Jung*, war, battle, fight

*Junoon*, madneſs, insanity

*Juvauny*, youth

*Juz*, except, but, &c.

## K.

*Kaum*, wiſh, deſire, &c.

*Kamus*, the ocean, title of a celebrated Arabic Dictionary, tranſlated and publiſhed by Golius

*Kar*, work, buſineſs, labour

*Kaſhgy*, would to heaven

*Ked*, ſtature

*Kee* or *Ky*, who

*Keh*, who, how, which, for, be-  
cause that

*Keiſooy*, locks, ringlets

*Kemaun*, a bow

*Kemer*, waſt

*Keneezy*, a girl, a damſel

*Kerar*, firmneſs, tranquillity

*Kerm*, generoſity, humane

*Keryet*, a city or town

*Keſteraniden*, to cauſe to be ſpread  
as a carpet or couch

*Keſterd*, ſpread

*Kes*, ſome one, any one, a perſon

*Keſhud*, ſhe opened

*Keſmet*, ſhare, portion

*Khaneh*, a houſe

*Keyſar*, Ceſar, a monarch

# V O C A B U L A R Y.

*Khan*, an inn, family, a table  
*Khatemâho*, their seals, Arab  
*Khar*, a thorn  
*Khara*, a hard stone  
*Khater*, disposition, inclination  
*Khaub*, a bed, sleep, dream  
*Khaukh*, earth, clay  
*Khauhed*, 3d p. sing. from  
*Khausten*, to ask, wish, desire  
*Kheez*, arise thou  
*Khendaun*, smiling, charming  
*Kheyaul*, fancy, imagination  
*Khoob*, fair, beautiful, good  
*Khoobaun*, plural of *Khoob*  
*Khood*, self, ones own  
*Khoon*, blood  
*Khoord*, eats  
*Khoorm*, delightful, pleasant  
*Khoosh*, sweet, pleasant  
*Khoosh Ku*, or *Kaw*, a sweet singer  
*Khorshed*, the sun  
*Khooshnud*, appeased, satisfied  
*Khulayek*, the same as  
*Khulky*, the people, inhabitants  
*Khraydmund*, wise, learned, prudent  
*Khusby*, thou slumberest  
*Khuzawn*, autumn, the fall of the  
 leaf  
*Kohen*, old, ancient  
*Kol*, every, all  
*Kuja*, where, wheresoever

*Kulaum*, words, discourse, speech  
*Kumbed*, a vault, arch, tower,  
 &c.  
*Kumend*, frare, noose  
*Kumr*, full moon  
*Kunar*, a brim, border, embrace,  
 &c.  
*Kuni*, thou doest  
*Kurdeh*, done, participle  
*Kusar*, a palace, &c.  
*Kushad*, gladness, rejoicing  
*Kushayy*, thou openest, loofest, &c.  
*Kusuteh*, killed  
*Kushtend*, they became, &c.  
*Kût*, food, nourishment

## L.

*La*, not, no, &c.  
*Laabet*, a charmer, alluring by  
 beauty  
*Laleh*, a tulip  
*Lashkur*, an army  
*Leb*, the lip  
*Leiken*, but  
*Leka*, face, form, &c.

## M.

*Mah*, the moon  
*Mah-e-peikur*, fair-faced as the  
 moon  
*Mahy*, a fish  
*Mandeh*, remained.



# VOCABULARY.

*Many*, thou remainest, also the  
 name of a famous painter  
*Maun*, a family estate  
*Maunend*, like, resembling  
*Mebad*, let there not be  
*Me ber*, do not bear; support  
*Meh-roo*, *Moon-faced*, lovely  
*Mehejur*, cut off, forsaken, separated  
*Mei*, wine  
*Mehunnet*, affliction, calamity  
*Mekaum*, place, station  
*Mekuddem*, preceding, before, &c.  
*Melal*, grief, vexation  
*Mellek*, the Locust  
*Memkin*; possible  
*Memkin Nebuwed*, could not possibly be  
*Men*, (Pers:) I, me, mine  
*Men or Min*, (Arab:) from, than  
*Menzil*, a mansion, residence  
*Meshryk*, the East  
*Mesr*, Egypt, Cairo  
*Mezkan*, eye lashes  
*Mihr*, the Sun, a seal  
*Mikend*, he acts the part of, does, they do, make, &c.  
*Mikeshy*, thou loosest, dishevelest  
*Mikezeshet*, or *Miguzesht*, passes by  
*Mikhaust*, intreats, wishes for  
*Mikhoory*, thou drinkest

*Minar*, *Minar*, a turret, column  
*Misk* or *Misk'on*, (Arab:) musk  
*Miroom*, I go, I am going  
*Misl*, equal to, like  
*Mizend*, (*Nubet*,) he sets the watch, &c.  
*Moonis*, companion  
*Moore*, locks, hair, ringlets  
*Mubaruck*, happy, prosperous  
*Mugur*, perhaps, unless  
*Muhammed*, Mahomet  
*Muheyia*, prepared, arranged  
*Mulluk*, an angel  
*Murd*, a man  
*Mushkeen*, musky  
*Mushtak*, longing for, desirous  
*Musk*, musk  
*Musnud*, the throne  
*Mutrib*, a minstrel, musician  
  
**N**  
*Na*, negative, particle, prefixed, as, in  
*Na-aumeed*, hopeless, not hoping  
*Naim*, gift, blessing  
*Nakhsh*, picture, painter, &c.  
*Nam*, or *Naum*, a name  
*Nameh*, a book, letter, history  
*Nauleh*, lamentation; murmur, plaintive notes  
*Nauruz*, or *Nurooz*, first day of Spring

# VOCABULARY.

*Nazrauny*, a Christian  
*Nazuk*, graceful, lovely  
*Nazuneen*, graceful, elegant  
*Nebuved*, was not  
*Neda*, exclamation, clamour  
*Nedarem*, I hold not, &c.  
*Nedainem*, I know not  
*Nedeedeh*, not seen  
*Neerung*, charms, spels  
*Negahy*, look, glance  
*Nehaden*, to place  
*Nehen*, A. we  
*Neh*, not, also, place thou  
*Nehy*, you may place  
*Nekhauhem*, I do not wish, ask  
*Nekhauhed*, does not wish, ask  
*Nekhet*, smell, perfume  
*Nekuned*, they do not, make not,  
*Neshayed*, it is not meet, fit  
*Nesheeneed*, he heard not  
*Nesret*, splendor, beauty  
*Niayed*, does not come, go  
*Nimet*, benefits, blessings  
*Niseem*, a gale, breeze  
*Nishestun*, to fit  
*Nishki*, Arabic, hand-writing  
*Noah*, a proper name  
*Noorooz*, the first day of Spring  
*Nubehaur*, the New Year, Spring  
*Nubet*, a turn, time, watch  
*Nughmet*, melody, music  
*Nukkul*, tradition, narration

*Numoodun*, to show  
*Nutvaun*, it is impossible, cannot  
*Nuzim*, verses, poetry.  
  
 O.  
*O*, or *Oee*, he, she, it, his, &c.  
*Ora*, to him, her, &c, him, it, &c.  
 her  
*Organoon*, a musical instrument  
*Ottar*, essence, perfume  
  
 . . . P.  
*Pa*, or *Pauce*, the foot  
*Padir*, father  
*Padishah*, or *Padishaw*, a king  
*Pahlavi*, the ancient language of  
 Persia  
*Pakeezeh*, fair, pure, lovely  
*Paureh*, or *Pareh*, a bit, piece,  
 part  
*Pechegaun*, infants, children  
*Pedrudy Kirdun*, to bid farewell  
*Peer*, old, an old man  
*Peery*, old age  
*Peikur*, the face, form, &c.  
*Peish*, before  
*Pend*, counsel, advice  
*Pereeden*, to fly in the air  
*Perdeh*, or *Pordeh*, a curtain, veil,  
 hangings  
*Pery*, a fairy, angel  
*Pes*, after, then

# VOCABULARY.

*Pesfy*, many, more, &c.

*Picheeden*, to twist, bend, involve

*Pidaw*, openly, manifestly, &c.

*Pihen*, wide, ample

*Por*, full

*Pordehdary*, a chamberlain, or  
holder of the curtain

*Pusheede*, clothed, covered

## R.

*Raheem*, merciful, compassionate

*Rahman*, merciful

*Raoud*, or *Rouze*, a garden

*Reehaun*, fragrant herbs

*Reeksend*, they dance, leap

*Reez*, pour out

*Resy*, benediction, blessing

*Refed*, comes to

*Rift*, went, departed

*Risk*, envy

*Rood*, or *Rud*, a river, string of a  
musical instrument

*Roode*, the face

*Roomiaun*, the Grecians, Euro-  
peans

*Ruah*, a spirit, breath

*Rud*, a river, string of a musical  
instrument, he goes

*Ruhmet*, mercy, compassion

*Rung*, colours, complexion

*Rushenay*, splendor, light

*Rusool*, prophet, ambassador

*Ruvàn*, running, flowing

*Ryaheen*, odoriferous herbs

## S.

*Saaty*, a while, space of time

*Sabr*, patience

*Sad*, an hundred

*Saddi*, or *Saadi*, a poet's name

*Sagher*, a cup, goblet

*Salam*, salutation, peace, safety

*Sauktun*, to do, make, prepare

*Sauky*, a cup bearer, water-carrier

*Sauny*, second

*Sauz*, any musical instrument

*Sazee*, thou makest

*Seba*, zephyr

*See*, thirty

*Seemeen*, silvery, made of silver;

*Seemten*, silver-bodied

*Seh*, or *Suh*, three

*Sehn*, a court-yard; a square

*Sehra*, a desert

*Sehrauny*, deserts

*Sekhun*, discourse, words, &c.

*Selfeheel*, a celestial fountain

*Seneman*, idols

*Sepeed*, white

*Ser*, the head, top, extremity, &c.

*Seranjaum*, end, conclusion

*Serishteh*, compounded, formed

*Seyah*, black

*Sikander*, Alexander.

# VOCABULARY.

*Shady*, gladness, joy  
*Shah*, or *Shazw*, a king  
*Shaar*, poetry, verse  
*Shah-var*, royal, belonging to, or  
 like a king  
*Shaikh*, an elder, a chief  
*Sharok*, a tender branch  
*Sheh*, night  
*Sheh*, for *Shah*, a king  
*Shehed*, honey  
*Sheher*, a city  
*Shekhefleh*, broken  
*Shekur*, sugar  
*Shemda*, a candle, taper, &c.  
*Sheneeden*, to hear  
*Sheraub*, wine, sherbet, li-  
 quor  
*Shimshad*, the box tree  
*Shirauz*, a famous city  
*Shireen*, sweet, pleasant  
*Shraub*, wine, liquor  
*Shud*, was, he, she, it was,  
 &c.  
*Shudun*, to be  
*Shuky*, mirth, jollity  
*Sooe*, towards  
*Sooz*, burning, tormenting  
*Suim*, the third  
*Sultaun*, prince, sultan  
*Sulub*, plundered, destroyed  
*Suluh*, peace, concord  
*Surw-waur*, horseman, riding

T.

*Ta*, that, until, in order that  
*Tabaun*, bright, shining  
*Takht*, a throne  
*Talyk*, hanging, the Persian hand  
 writing  
*Tarek*, power, strength  
*Teer*, an arrow, the Tigris  
*Temashla*, show, entertainment  
*Temam*, intire, whole, complete  
*Ten*, the body  
*Tenha*, alone  
*Tenk*, narrow, barren  
*Tera*, oblique case of *too*, thou  
*Teslym*, saluting, granting  
*Too* or *tù*, thou, you, thine  
*Toocheh*, turning, conversion  
*Tubaù*, nature, genius, disposition  
*Tulby*, thou seekest, from  
*Tulbeedun*, to seek  
*Tulb Kirdun*, to seek  
*Turkaun*, turks, beautiful persons  
*Turreh*, ringlets, locks, &c.

V. U.

*Va*, *Vaw*, *Ve*, *Waw*, *U*, and  
*Var*, added to nouns, denotes  
 similitude, as *Peri-var*, like a  
 fairy  
*Vely*, but  
*Ulfety*, familiarity, society  
*Umr*, life

# VOCABULARY.

## W.

*Walid*, parent, progenitor  
*Wallah*, by God! oh God!  
*Waw*, the copulative *and*  
*Wazia*, establishing, legislating  
*Wehijet*, a dish of locusts  
*Wehijhet*, affliction  
*Wekt*, season, time  
*Wekta*, once upon a time

## Y.

*Ya Arab*: oh! ho!  
*Ya, Pers*: or  
*Yabed*, may find, from  
*Yafien*, to find  
*Yar*, a friend, a mistress  
*Yehoody*, a Jew  
*Yek-sheby*, one night  
*Yeky*, one, a single one  
*Yeminy*, belonging to Arabia, Felix  
*Ysh*, mirth, joy  
*Yunaniaun*, Ionians, Greeks

## Z.

*Zawiyet*, hermitage, cell-cloyster  
*Ze*, for *Az*, from, of, &c.  
*Zeeba*, elegant, graceful, &c.  
*Zeer*, under  
*Zemeen*, ground, country, land  
*Zendaun*, a prison  
*Zendeh-am*, I am alive  
*Zendegy*, existence, life  
*Zehreh*, Venus  
*Zoormund*, powerful, strong  
*Zubaunny*, tongue  
*Zulf*, a ringlet, lock of hair  
*Zunjeer*, a chain, fetter  
*Zun*, a woman  
*Zun*, a striker, player on, as  
*Organoon Zun*, a player on the organ  
*Zusht*, deformed, hideous, unpleasant, ugly, &c.  
*Zurwal*, declension, setting of the sun

# / GENERAL TABLE

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# C O N T E N T S.

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